

THE FRANK GASPARRO PAPERS

BOX IV

AMERICAN
NUMISMATIC

ASSOCIATION

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FRANK GASPARRO PAPERS

- Abraham Lincoln
- Torsos-Sculpture

A M E R I C A N
NUMISMATIC
A S S O C I A T I O N

81 8 North Cascade Avenue, Colorado Springs, CO
Dwight N. Manley Library

FRANK GASPARRO PAPERS
BOX FOUR

- Abraham Lincoln
- Torsos- Sculpture

ABRAHAM LINCOLN

BOWERS AND MERENA GALLERIES, INC.



BOX 1224

WOLFEBORO, NH 03894

(603) 569-5095

April 16, 1986

Mr. Frank Gasparro
216 Westwood Park Drive
Havertown, PA 19083

Dear Frank:

Inasmuch as you are apparently not able to do a Statue of Liberty medal for us - although we would like to have you do this - here is an idea for a pair of substitute medals:

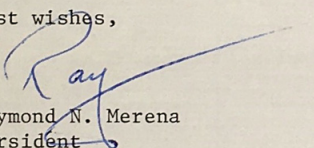
How about two obverses, one showing a portrait of Abraham Lincoln, with the inscription PRESIDENT OF THE U.S.A. 1861-1865 above, then a dot or star (preferably) on each side, then below: ABRAHAM LINCOLN. The other medal would feature Jefferson Davis and would have the inscription above: PRESIDENT OF THE C.S.A. 1861-1865 and, below, separated by a dot or star (preferably): JEFFERSON DAVIS.

In order to make this medal a nice "pair," it might be nice to have Lincoln on the medal facing to the right and Davis facing to the left. In that way if we mounted them in a holder they would face each other.

The reverse would be our regular die, in this instance dated 1986.

If this meets with your approval, could you get in touch with me and then set about preparing sketches?

Best wishes,

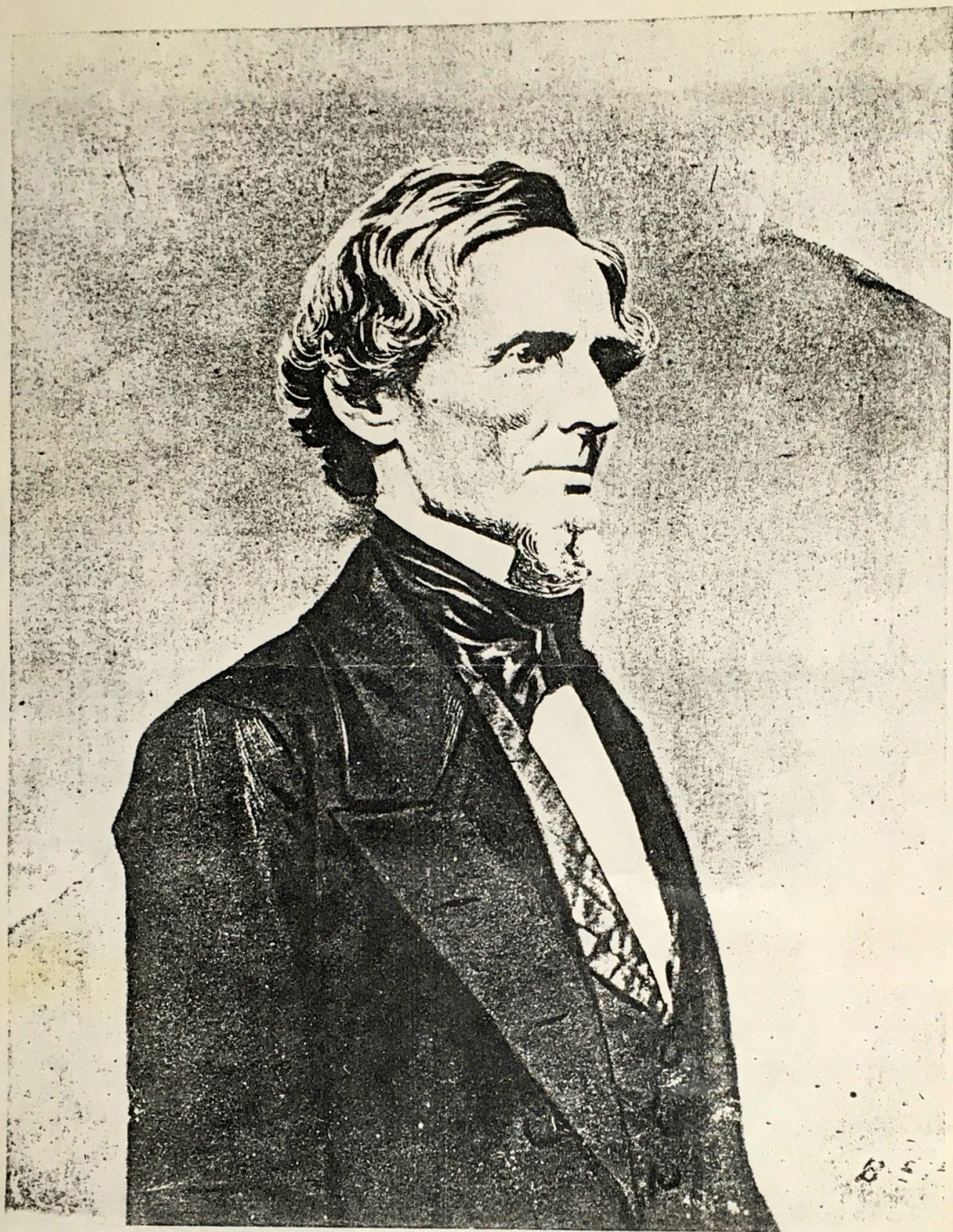

Raymond N. Merena
President
Bowers and Merena Galleries, Inc.

RNM/mkv

Copy to: Ruth Bauer

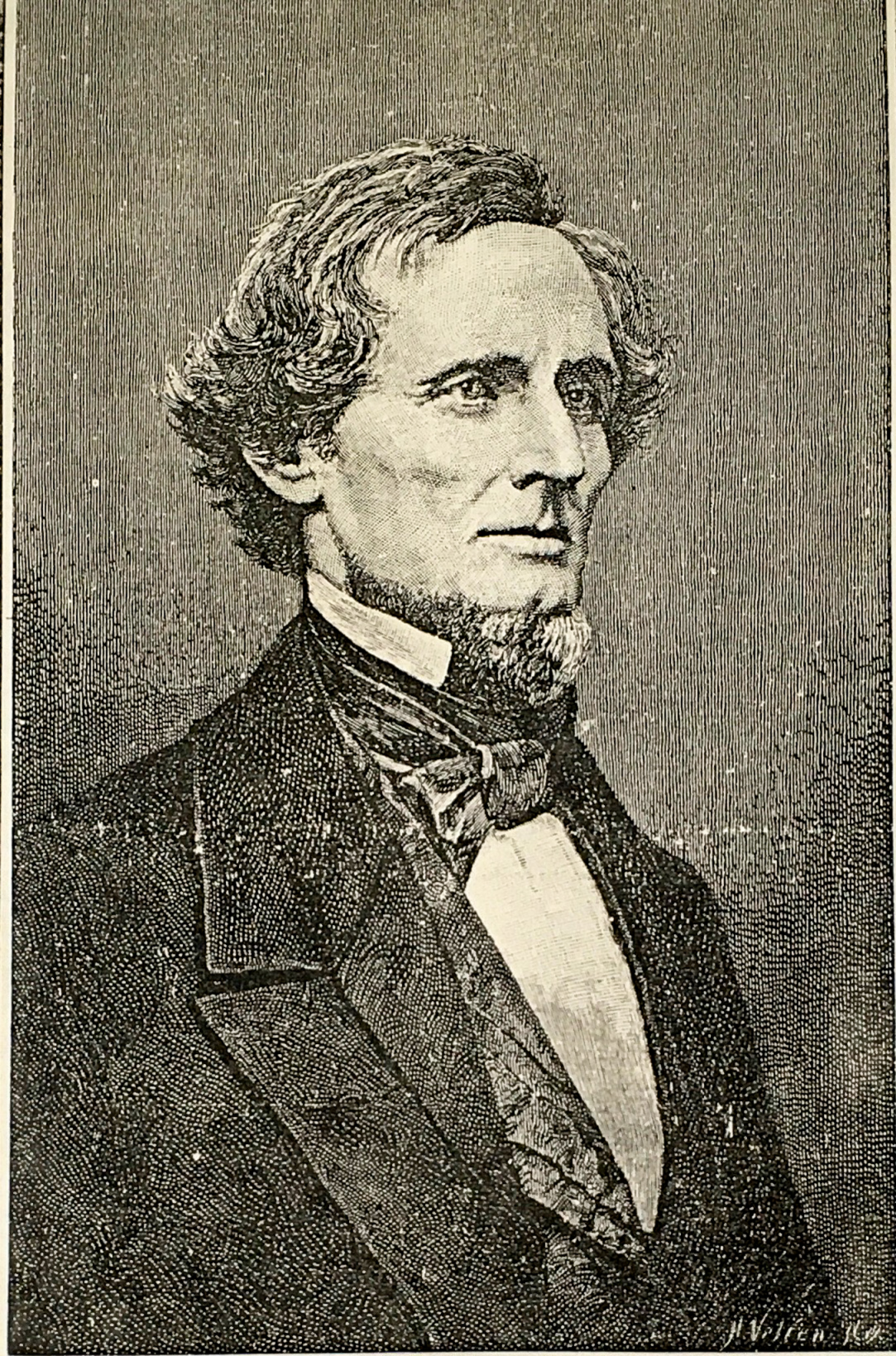
P.S.: I presume that appropriate portraits of Lincoln and Davis can be found in history books.

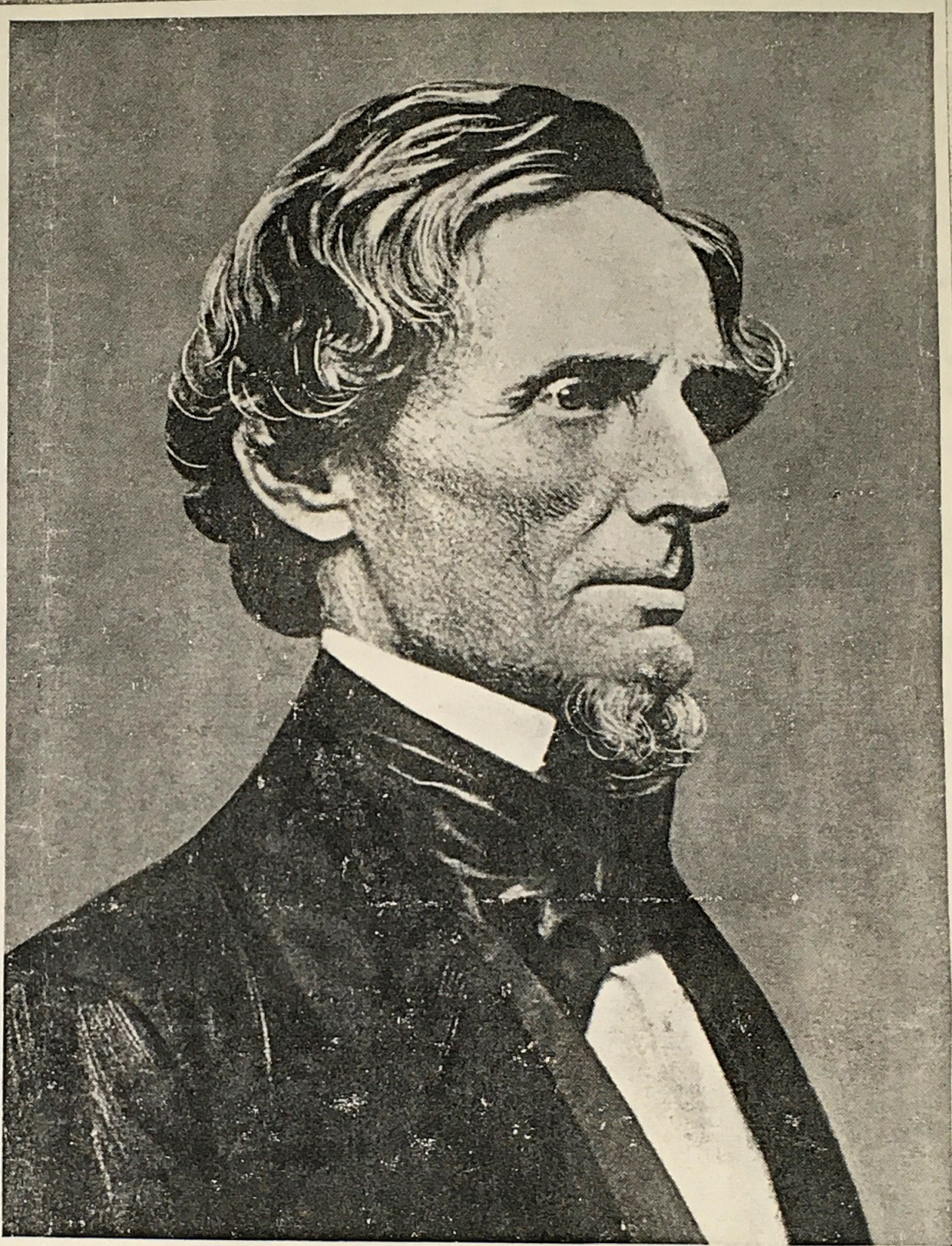
Your friends in the rare coin business



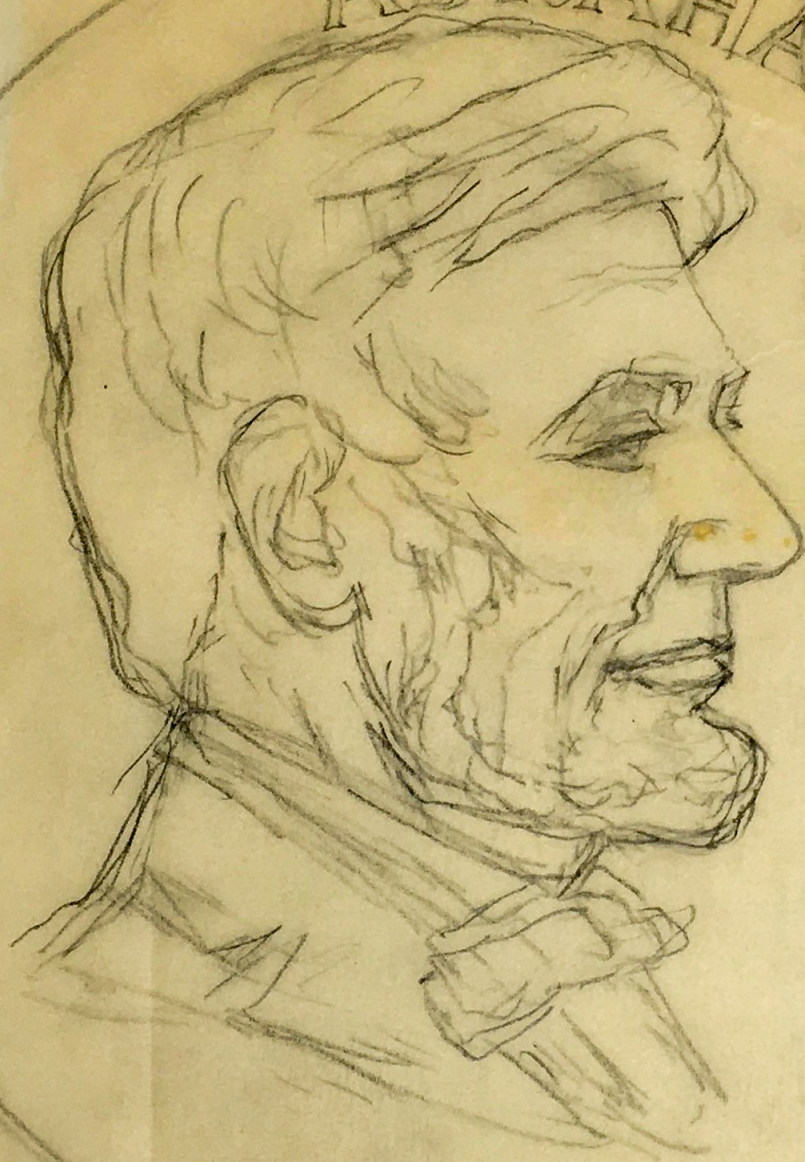
U. S. Signal Corps

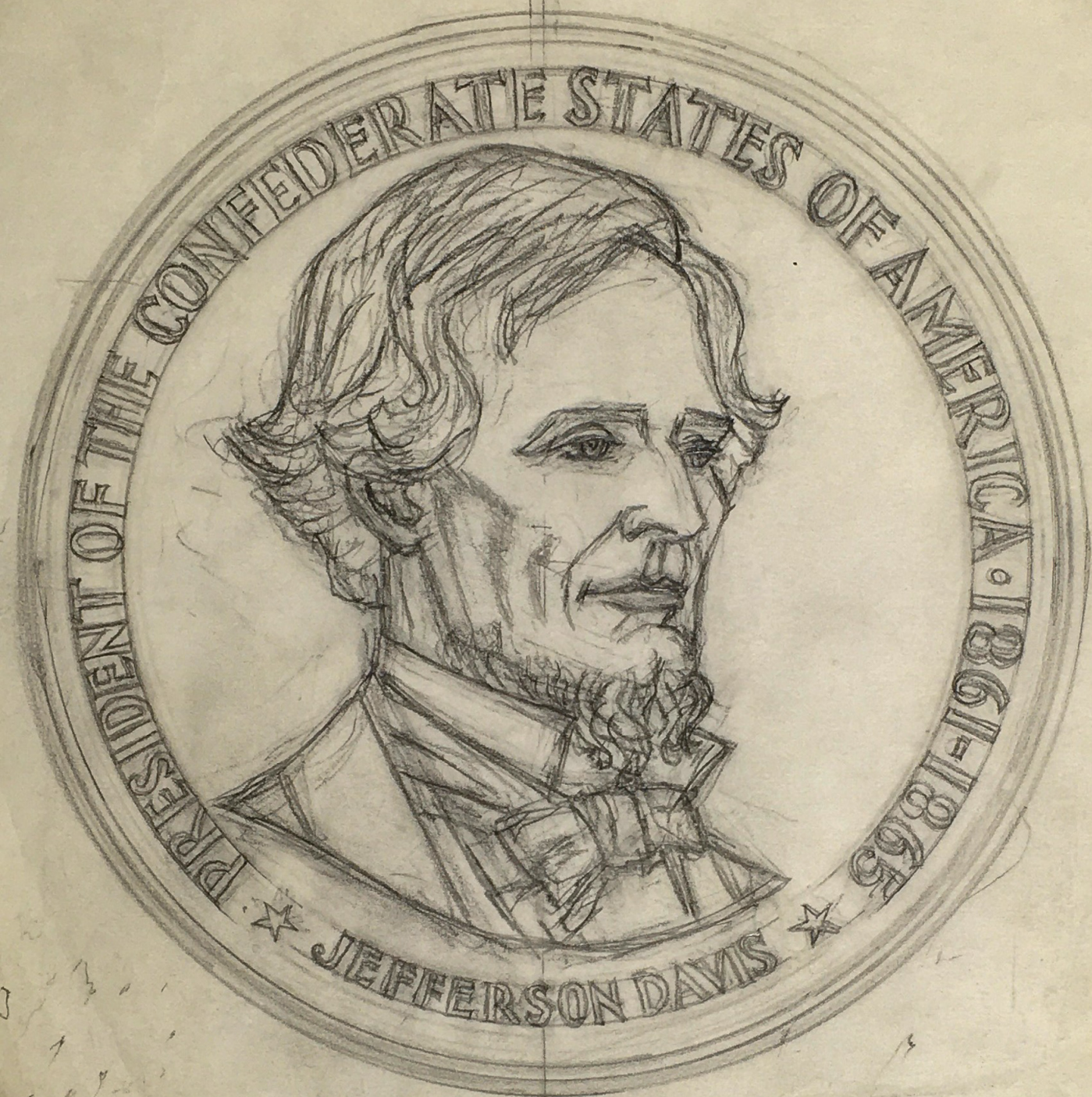
It would be interesting, as a sidelight on the teaching of American history, to know what proportion of those who examine this book immediately recognize this portrait, and in what parts of the country they live. It is of Jefferson Davis, President of the short-lived Confederacy.

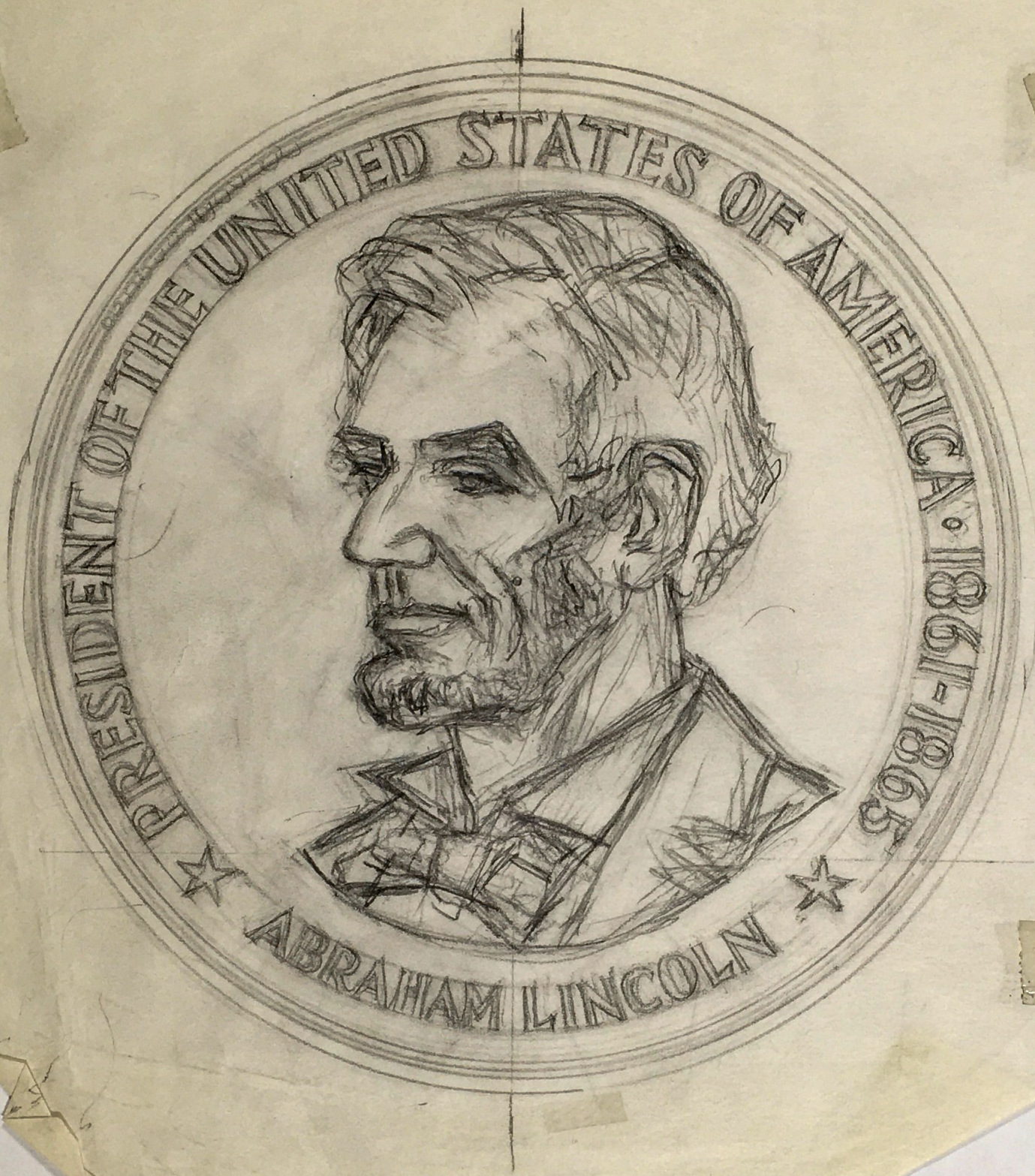


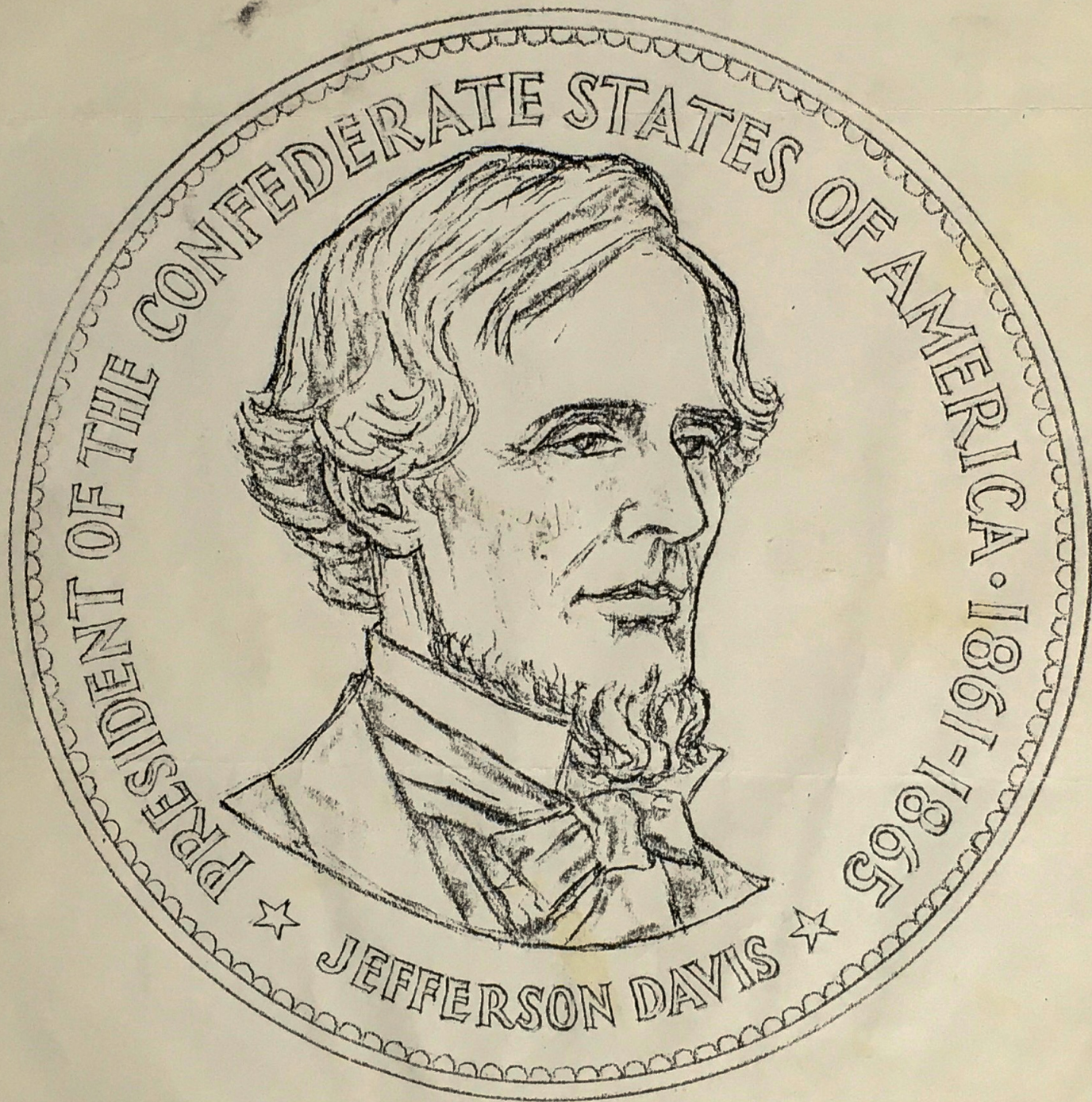


ABRAHAM LINCOLN







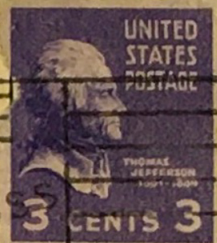




Life of ABRAHAM LINCOLN



GIVE
+
RED CROSS
FUND



Mary Maile

*From Log Cabin
to the
White House*

773 N. 25th St.

Philadelphia 30 Pa.

"GOD BLESS MY MOTHER, ALL THAT I AM OR
EVER HOPE TO BE, I OWE TO MY ANGEL MOTHER"

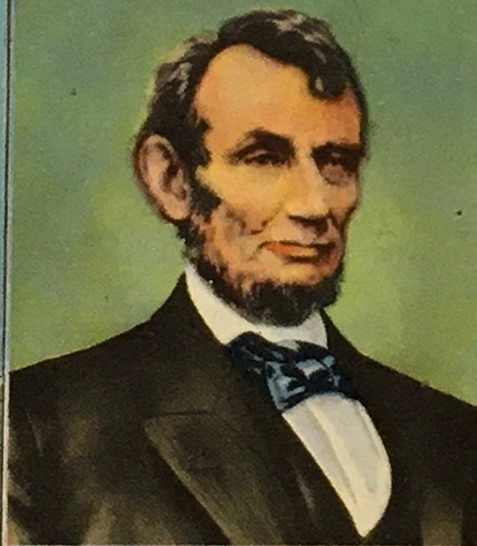
BORN 1809 DIED 1865

A. Lincoln

Greetings from

ABRAHAM

Born February 12, 1809
KENTUCKY



16TH PRESIDENT
OF THE UNITED STATES



Hodgenville

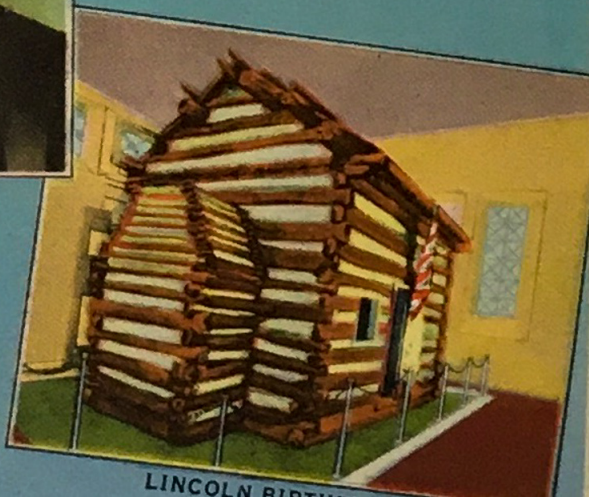
Ky.

LINCOLN

Died April 15, 1865
WASHINGTON, D. C.

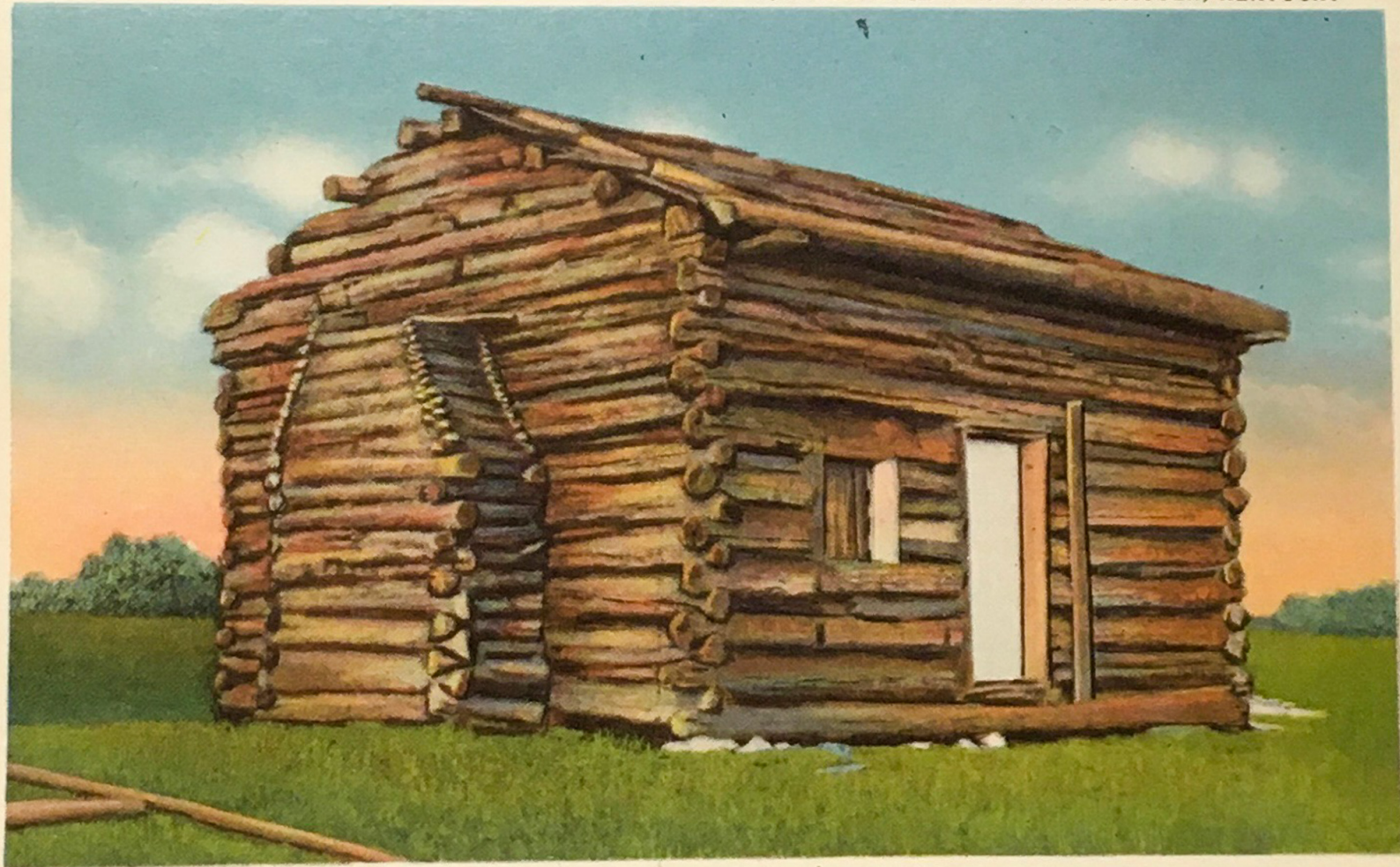


NATIONAL MEMORIAL



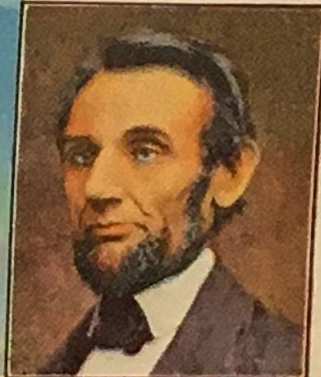
LINCOLN BIRTHPLACE

LINCOLN CABIN, BIRTHPLACE OF ABRAHAM LINCOLN, KENTUCKY



ABRAHAM LINCOLN WAS BORN IN THIS CABIN IN HARDIN COUNTY ON FEB. 12, 1809

Memorial Marking Spot where Lincoln Family entered Illinois from Indiana 1830



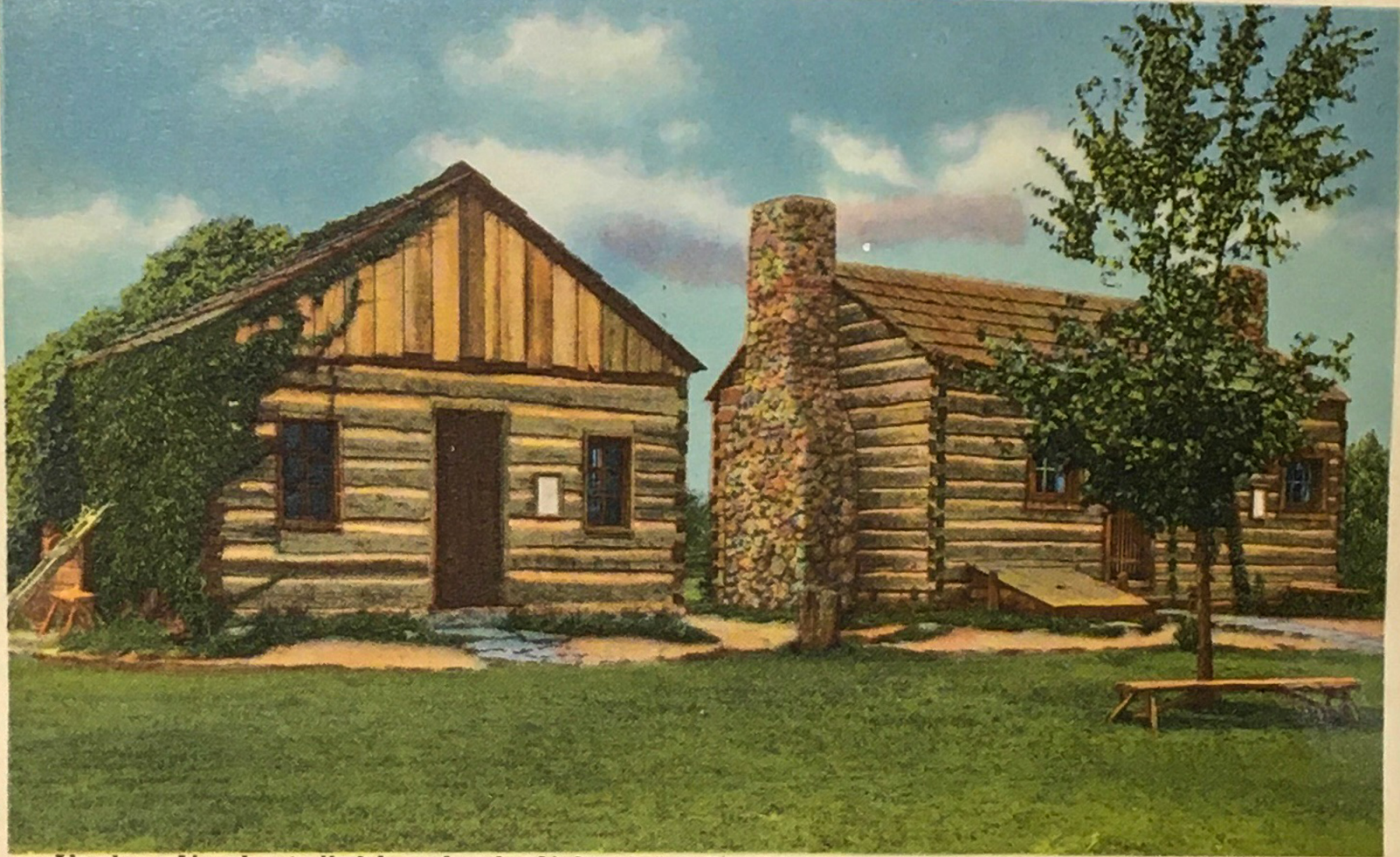
"GOD BLESS MY MOTHER.
ALL THAT I AM OR EVER
HOPE TO BE, I OWE TO MY
ANGEL MOTHER."

A. LINCOLN

IN THE LATE WINTER OF 1830 A FEW WEEKS AFTER HIS 20TH BIRTHDAY
ABRAHAM LINCOLN PASSED THIS WAY WITH HIS FATHER'S FAMILY
ENTERING THE STATE OF ILLINOIS FOR THE FIRST TIME

Located Illinois Side of Lincoln Memorial Bridge, Vincennes, Ind.

Onstot's Cooper Shop and Residence, New Salem State Park, Lincoln's New Salem, Ill.

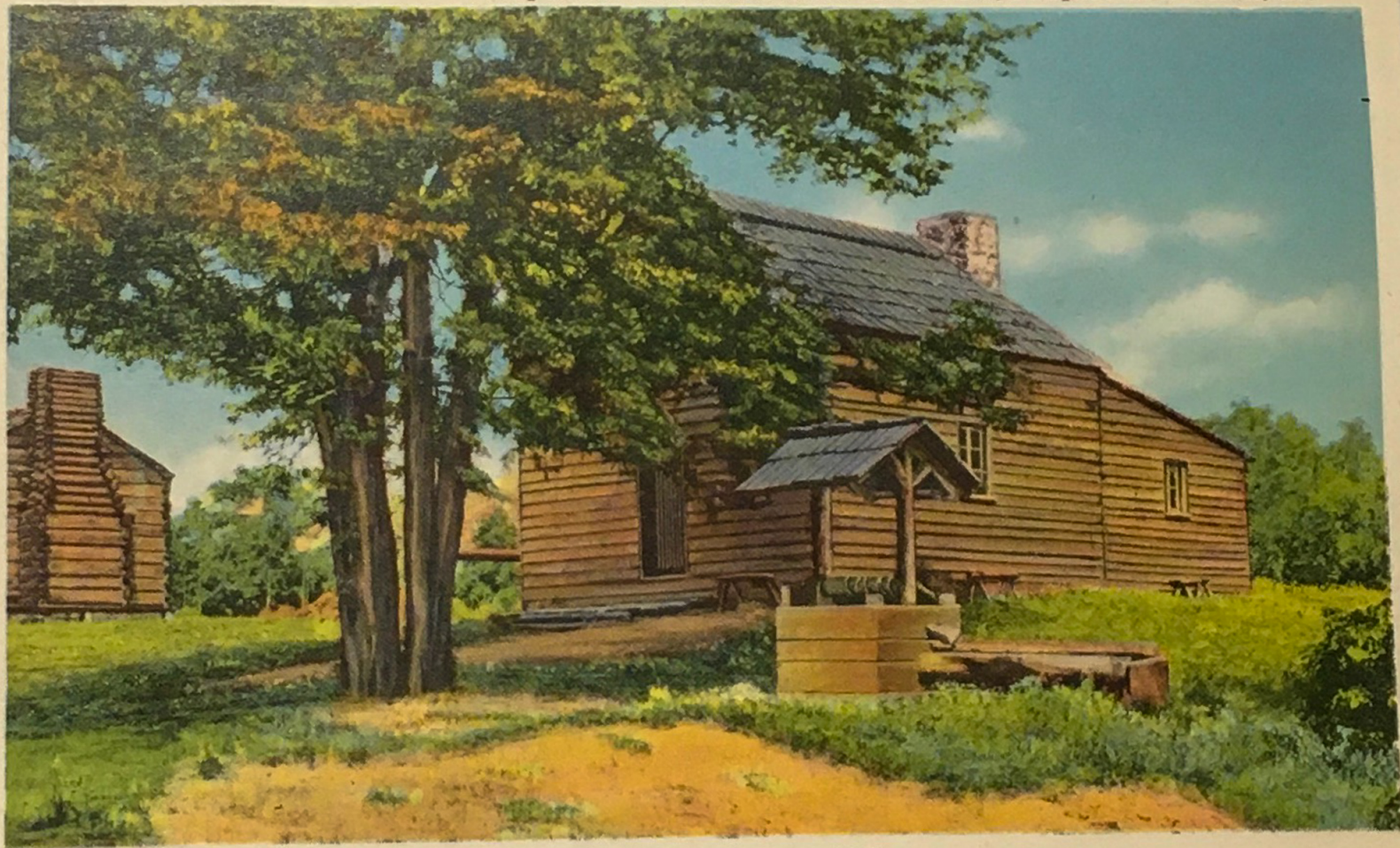


Abraham Lincoln studied here by the Light of the Fire kindled by the Cooper's Shavings

Abraham Lincoln and Ann Rutledge in their Courting Days



Berry-Lincoln Store, New Salem State Park, Lincoln's New Salem, Ill.



Lincoln was William F. Berry's Partner in this Store in 1833

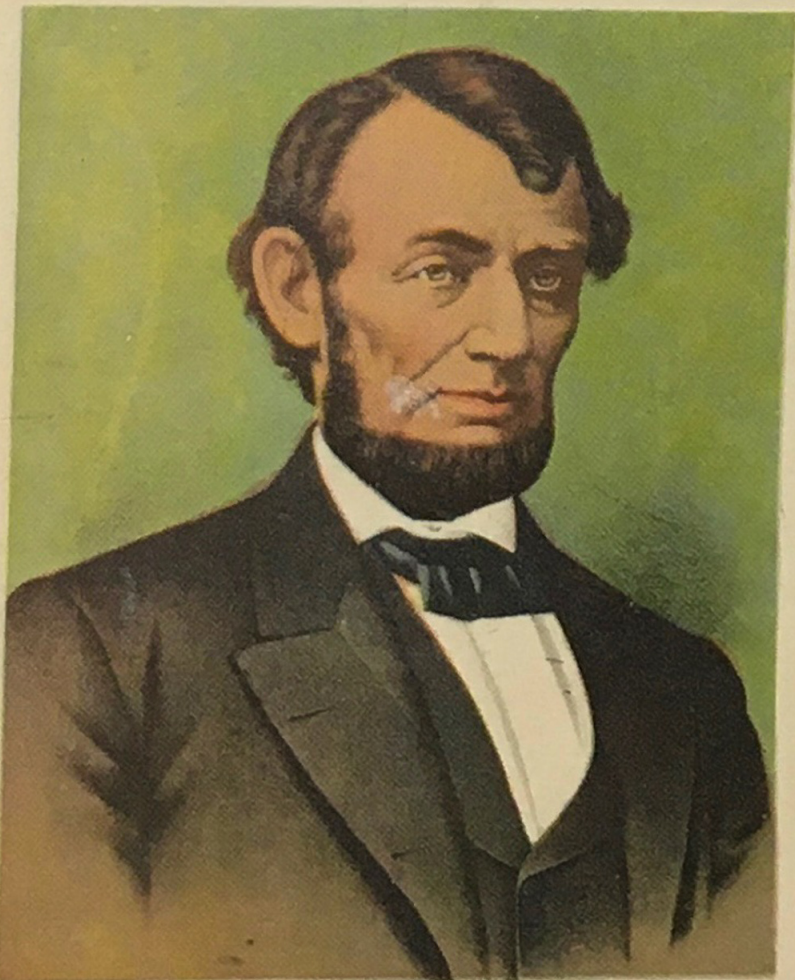
Dining Room, Abraham Lincoln's Home, Springfield, Illinois



ABRAHAM LINCOLN'S HOME, CORNER EIGHTH AND JACKSON. SPRINGFIELD. ILL.



LINCOLN LIVED HERE WITH HIS FAMILY FOR 17 YEARS, 1844-1861



Abraham Lincoln

I WAS BORN FEB. 12, 1809 IN HARDIN COUNTY, KENTUCKY. MY PARENTS WERE BOTH BORN IN VIRGINIA. MY MOTHER WHO DIED IN MY TENTH YEAR, WAS OF A FAMILY OF THE NAME OF HANKS. MY FATHER AT THE DEATH OF HIS FATHER WAS BUT SIX YEARS OF AGE, AND HE GREW UP LITERALLY WITHOUT EDUCATION. HE REMOVED FROM KENTUCKY TO WHAT IS NOW SPENCER COUNTY, INDIANA, IN MY EIGHTH YEAR. WE REACHED OUR NEW HOME ABOUT THE TIME THE STATE CAME INTO THE UNION. IT WAS A WILD REGION, WITH MANY BEARS AND OTHER WILD ANIMALS, STILL IN THE WOODS. THERE I GREW UP. THERE WERE SOME SCHOOLS, SO CALLED, THERE WAS ABSOLUTELY NOTHING TO EXCITE AMBITION FOR EDUCATION. OF COURSE WHEN I CAME OF AGE I DID NOT KNOW MUCH. STILL, SOMEHOW, I COULD READ, WRITE, AND CIPHER TO THE RULE OF THREE, BUT THAT WAS ALL. THE LITTLE ADVANCE I NOW HAVE UPON THIS STORE OF EDUCATION, I HAVE PICKED UP FROM TIME TO TIME UNDER THE PRESSURE OF NECESSITY.

A. LINCOLN.

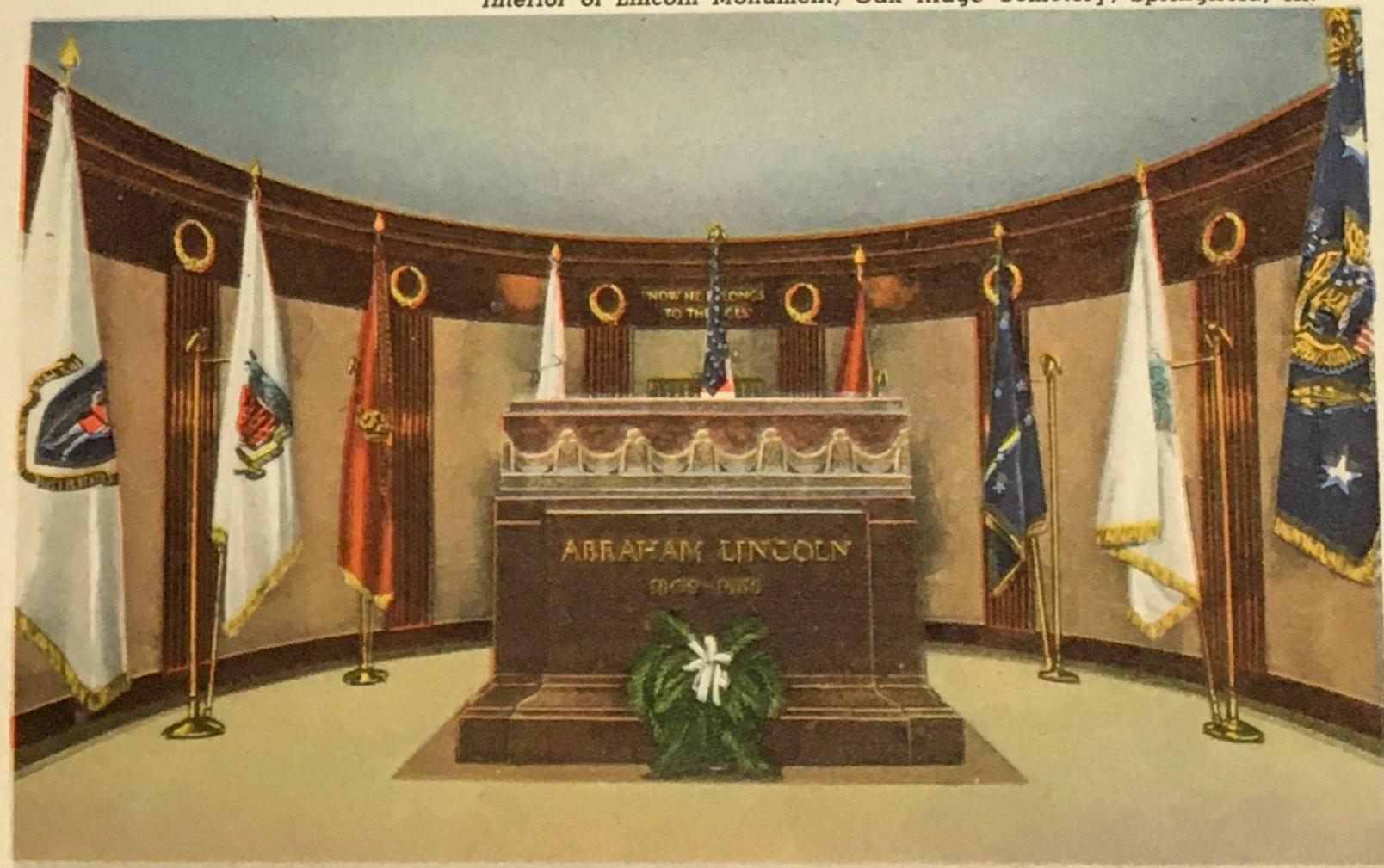


Abraham Lincoln Memorial, Washington, D. C.

IN THIS TEMPLE
AS IN THE HEARTS OF THE PEOPLE
FOR WHOM HE SAVED THE UNION
THE MEMORY OF ABRAHAM LINCOLN
IS ENSHRINED FOREVER

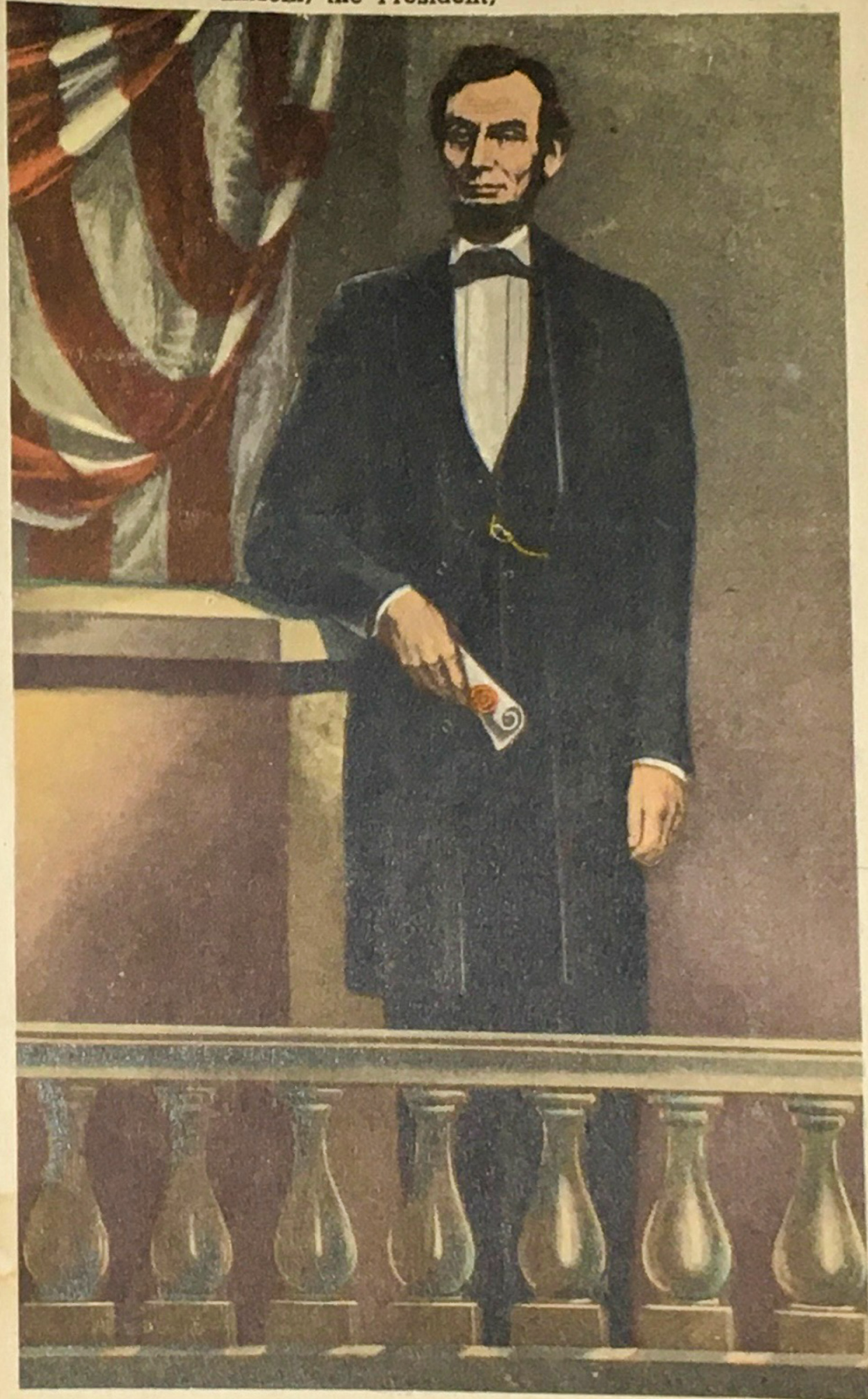


Interior of Lincoln Monument, Oak Ridge Cemetery, Springfield, Ill.

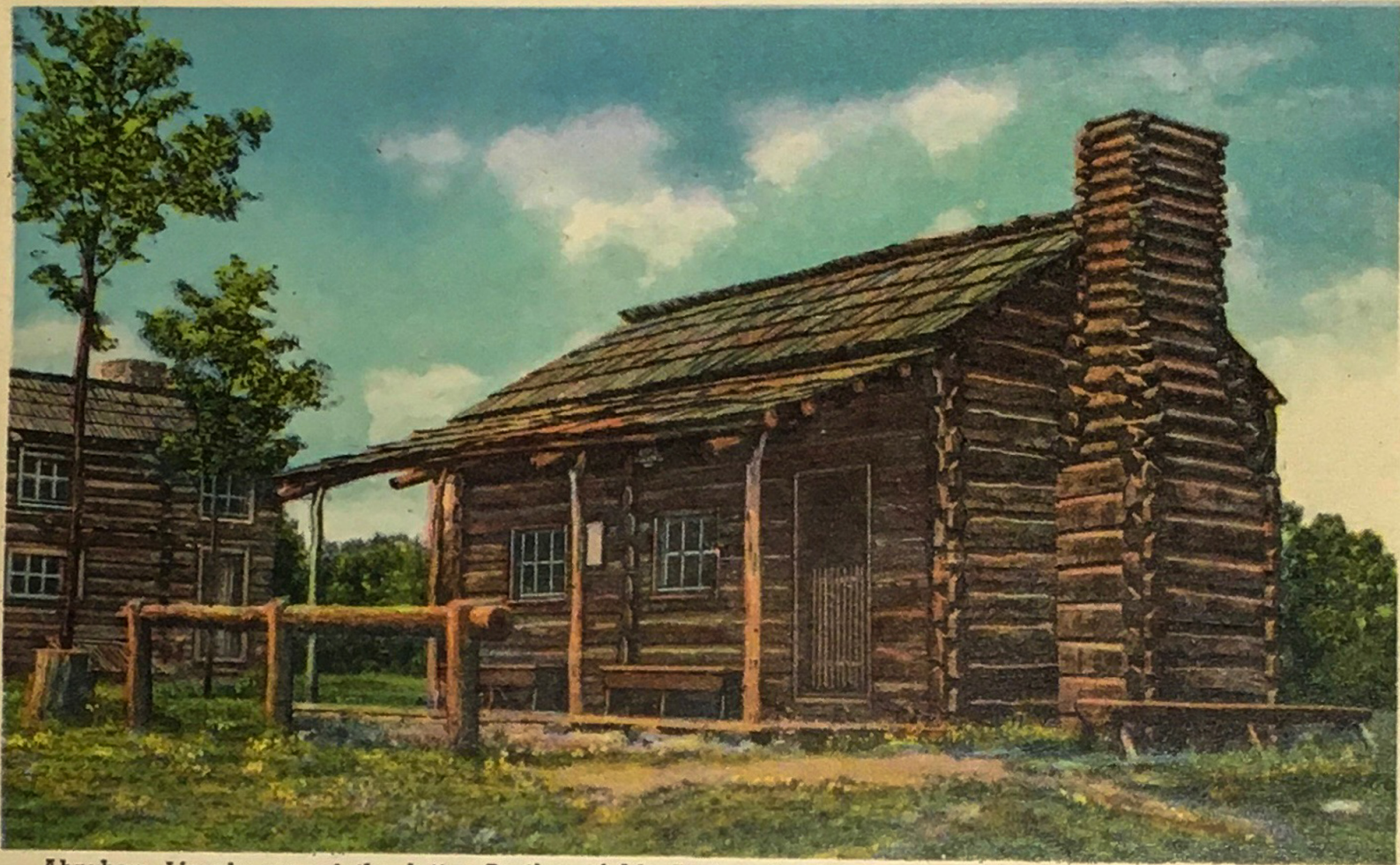


Final Resting Place of Abraham Lincoln—16th President of the U. S. A.

Lincoln, the President.



Hill-McNamar (McNeil) Store, New Salem State Park, Lincoln's New Salem, Ill.



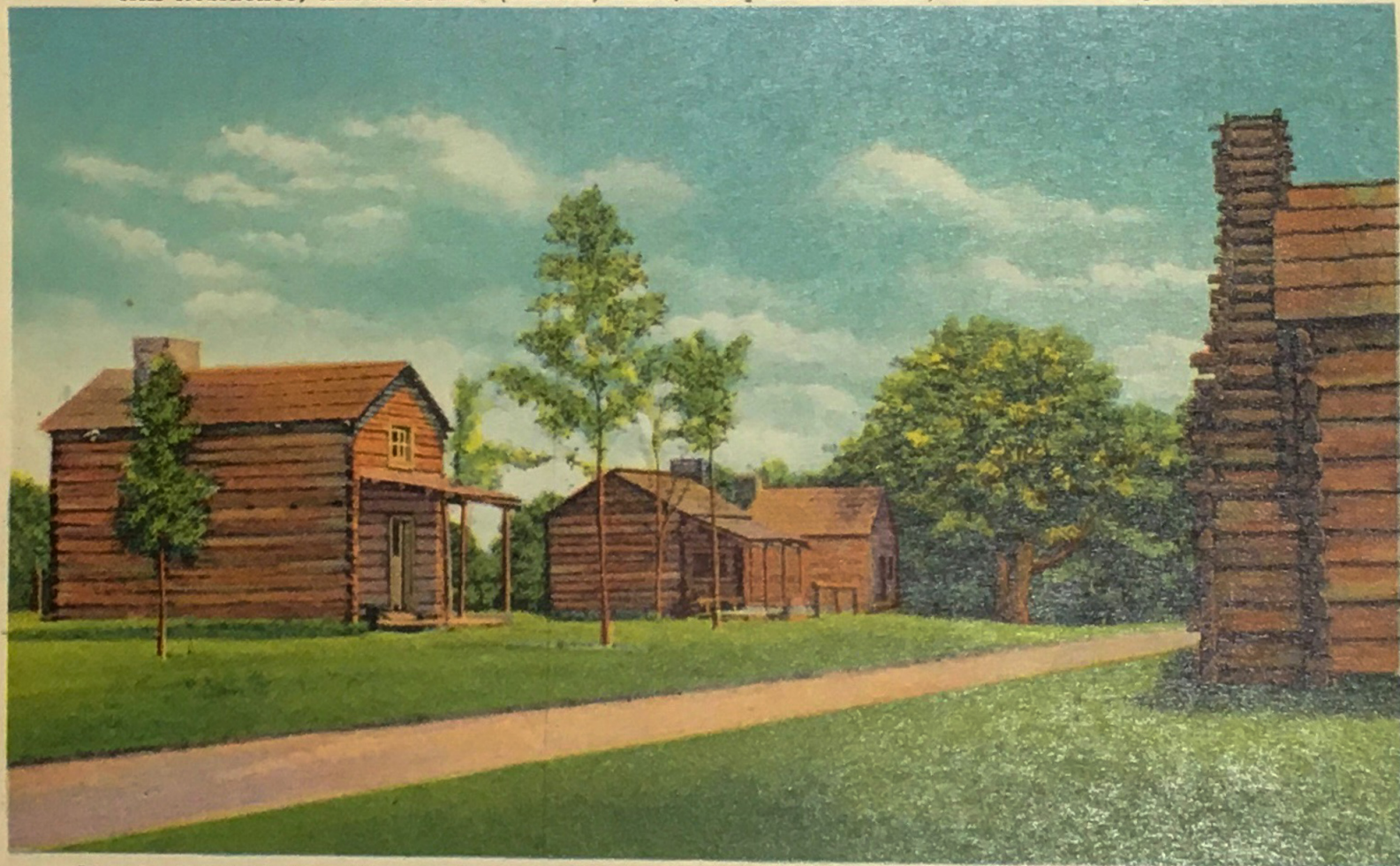
Abraham Lincoln served the latter Portion of his Postmastership here

Entrance, Abraham Lincoln's Home, 1844-1861, Springfield, Illinois



Northeast Corner of Eighth and Jackson

Hill Residence, Hill-McNamar (McNeil) Store, Berry-Lincoln Store, Lukins and Ferguson Residence



Lincoln lived in the Village of New Salem, Ill. from 1831-1837



Lincoln Birthplace

HE WAS THE NORTH, THE SOUTH, THE EAST, THE WEST.
THE THRALL, THE MASTER, ALL OF US IN ONE;
THERE WAS NO SECTION THAT HE HELD THE BEST;
HIS LOVE SHOWN AS IMPARTIAL AS THE SUN;
AND SO REVENGE APPEALED TO HIM IN VAIN,
HE SMILED AT IT AS AT A THING FORLORN,
GENTLY PUT IT FROM HIM, ROSE AND STOOD
A MOMENT'S SPACE IN PAIN,
REMEMBERING THE PRAIRIES AND THE CORN
AND THE GLAD VOICES OF THE FIELD AND WOOD.

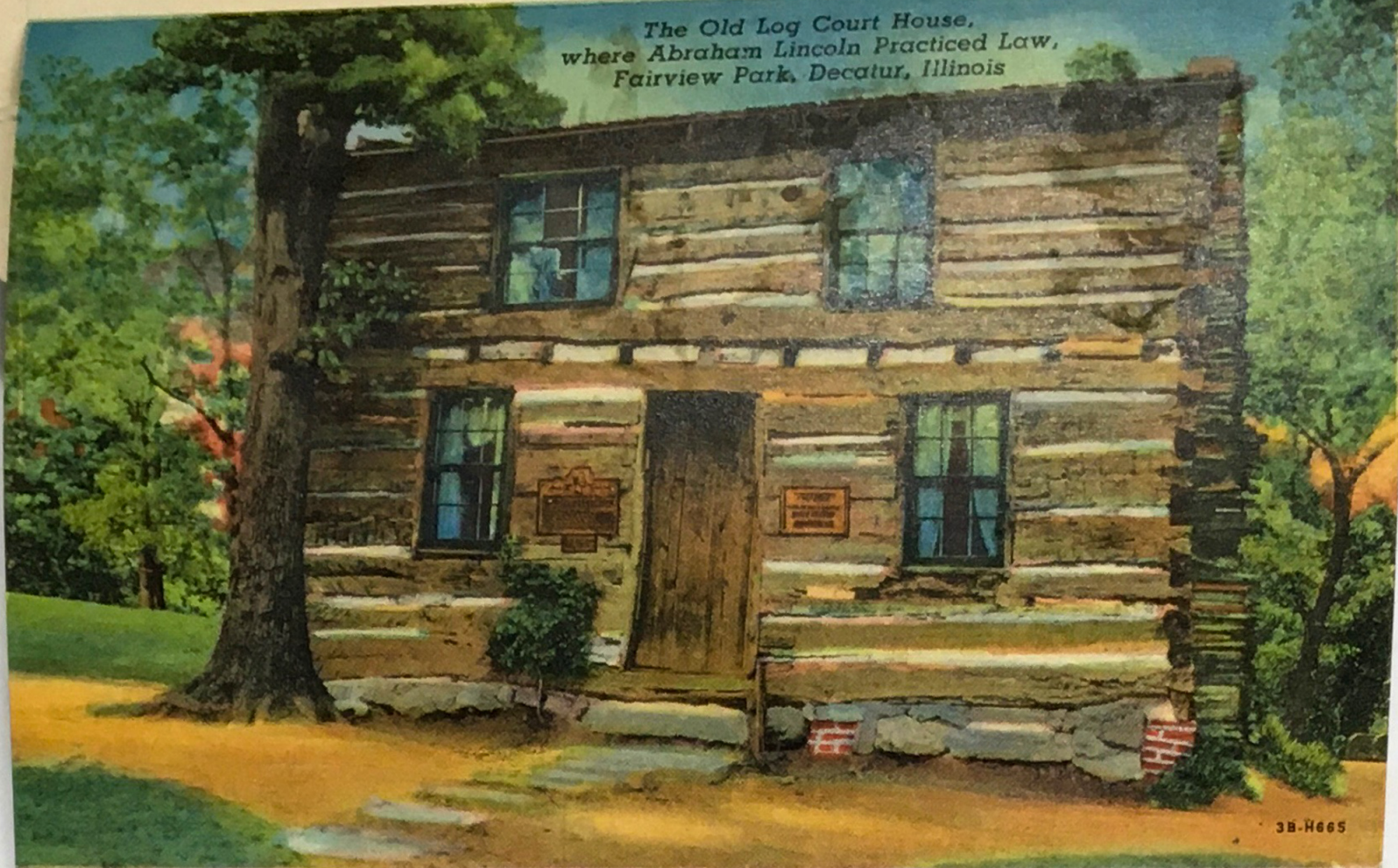
MAURICE THOMPSON

THE COLOR OF THE GROUND WAS IN HIM THE RED EARTH;
THE SMELL AND SMACK OF ELEMENTAL THINGS;
THE RECTITUDE AND PATIENCE OF THE CLIFF;
THE GOOD WILL OF THE RAIN THAT LOVES ALL LEAVES;
THE FRIENDLY WELCOME OF THE WAYSIDE WELL;
THE COURAGE OF THE BIRD THAT DARES THE SEA;
THE GLADNESS OF THE WIND THAT SHAKES THE CORN;
THE MERCY OF THE SNOW THAT HIDES ALL SCARS;
THE SECRECY OF STREAMS THAT MAKE THEIR WAY
BENEATH THE MOUNTAINS TO THE RIFTED ROCK;
THE UNDERLYING JUSTICE OF THE LIGHT
THAT GIVES AS FREELY TO THE SHRINKING FLOWER
AS TO THE GREAT OAK FLARING TO THE WIND
TO THE GRAVE'S LOW HILL AS TO THE MATTERHORN
THAT SHOULDERS OUT THE SKY.

EDWIN MARKHAM

Inscriptions in Memorial Hall

*The Old Log Court House,
where Abraham Lincoln Practiced Law,
Fairview Park, Decatur, Illinois*



3B-H665

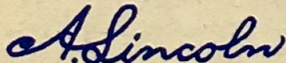
Hill Residence, Hill-McNamar (McNeil) Store, Berry-Lincoln Store, Lukins and Ferguson Residence

ABRAHAM LINCOLN

In his plain, unassuming manner Abraham Lincoln wrote in his autobiography as follows:

At twenty-one, I came to Illinois, and passed the first year in Macon County. Then I got to New Salem, at that time in Sangamon, now in Menard County, where I remained a year as sort of a clerk in a store. Then came the Black Hawk war, and I was elected a Captain of Volunteers, a success which gave me more pleasure than any I have had since. I went (through) the campaign, was elated, ran for the Legislature the same year (1832), and was beaten—the only time I have ever been beaten by the people. The next and three succeeding biennial elections, I was elected to the Legislature. I was not a candidate afterwards. During this Legislative period, I had studied law, and removed to Springfield to practise it. In 1846 I was once elected to the Lower House of Congress. Was not a candidate for reelection. From 1849 to 1854, both inclusive, practised law more assiduously than ever before. Always a Whig in politics, and generally on the Whig electoral tickets, making active canvasses. I was losing interest in politics, when the repeal of the Missouri Compromise aroused me again. What I have done since then is pretty well known.

If any personal description of me is thought desirable, it may be said I am in height six feet four inches, nearly; lean in flesh, weighing, on an average, one hundred and eighty pounds; dark complexion, with coarse black hair and grey eyes. No other marks or brands recollected.



(Reproduced from Lincoln's personal signature.)

In 1918, the Old Salem Lincoln League of Petersburg, Ill., town of 3000 people, decided to recreate the village of Old Salem, a mile and a half away on one of the beautiful hills that shadow the Sangamon River, where Lincoln had lived. It had been New Salem then, but, having passed, became Old Salem. The people who had lived there were gone. The village itself was gone. Nothing remained but its historic site, its unforgettable story, and records that told where each log cabin of Lincoln's time had stood.

There was the Offut store where he worked as clerk. The Lincoln-Berry store of which he was one of the partners. It was his first business venture and his first failure. It has been said that William Berry, his partner, drank too much, and that Lincoln read too much and told too many stories for the good of the trade, and in consequence the store's stock was sold in the spring of 1833 to satisfy its creditors. It was characteristic of Lincoln that he took upon himself responsibility for the firm's debts, and the last of which he paid in 1848.

There was the log office of Dr. Allen, the village doctor, the Hill and McNeil store where Lincoln sat with his

crories and told stories, the Onstott Cooper Shop, rebuilt with the original logs and on the original site, where Lincoln studied law at night by the light of shavings.

When all of the long ago log cabins had been completed, the village was dedicated with state-wide ceremonies and a great historical pageant. The dedication took place on September 6-7, 1918. Later the recreated village was taken over by the State of Illinois and made a state park, and a museum and a caretaker's home was built. In the museum are many Lincoln relics, a valuable and wonderfully interesting collection. Among them are the saddle bags which Lincoln used when riding the circuit of Illinois towns as a country lawyer, during which time he tried some historic cases. One was the famous Duff Armstrong murder trial.

At the close of the Black Hawk Campaign he continued his study of law, becoming a clerk in a law office in Springfield, and walked the distance between that city and the village.

In 1836, Lincoln became a candidate for the Illinois Legislature. When he was elected he removed from New Salem to Springfield. In 1837, he became a law partner of Mayor John T. Stuart, then a prominent lawyer of Springfield.

From 1841 to 1844, Lincoln was the associate of one of the greatest lawyers Illinois has ever produced, Stephen T. Logan. Later he opened an office of his own with young "Billy" Herndon as partner. For over sixteen years they occupied the back room of a store building on South Fifth street. Until Lincoln's death a little sign, "Lincoln & Herndon, Attorneys at Law," creaked on its rusty hinges at the foot of the stairway.

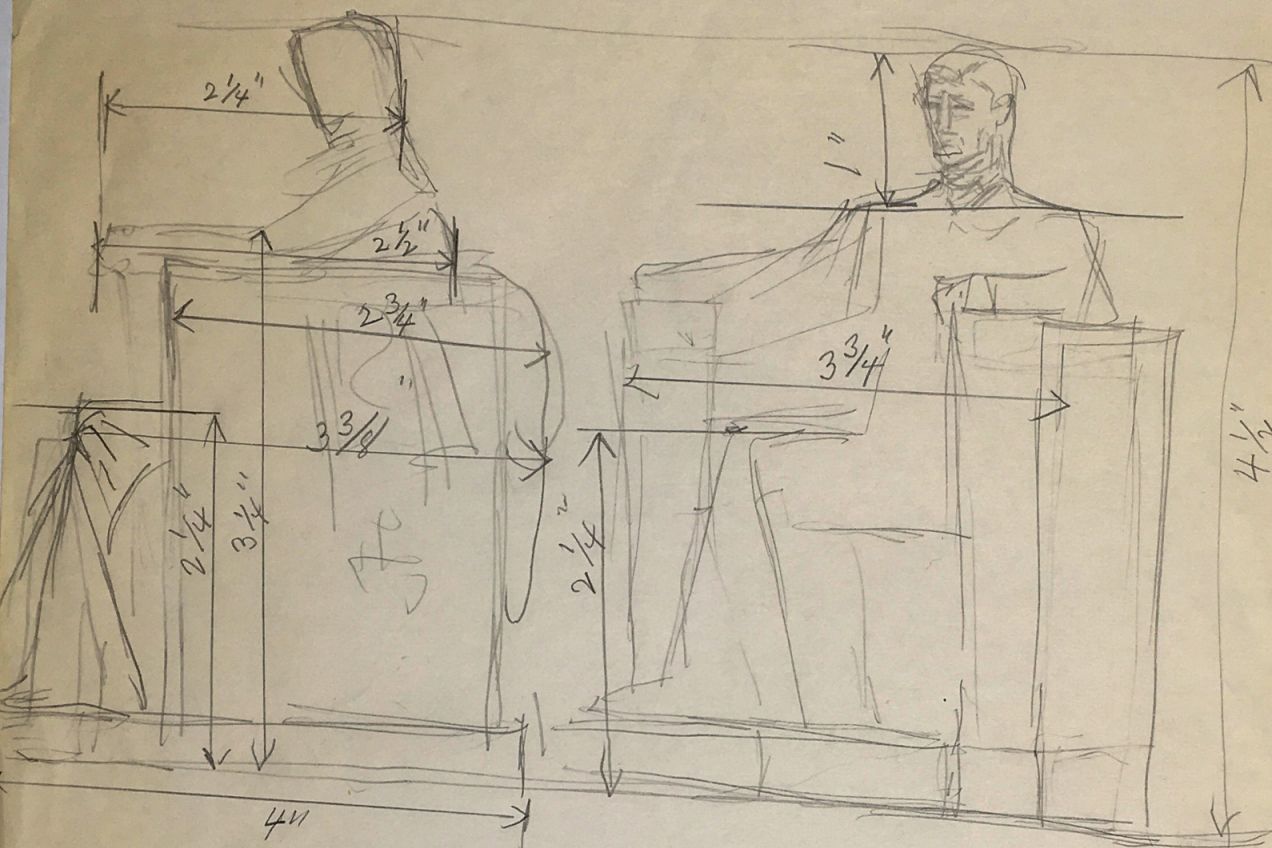
On February 11, 1861, when departing for Washington, Lincoln, from his car at the Great Western Station spoke these touching words:

"My friends: No one, not in my situation, can appreciate my feeling of sadness at this parting. To this place, and the kindness of these people, I owe everything. Here I have lived a quarter of a century, and have passed from a young to an old man. Here my children have been born, and one is buried. I now leave, not knowing when or whether ever I may return, with a task before me greater than that which rested upon Washington. Without the assistance of that Divine Being, who ever attended him, I cannot succeed. With that assistance, I cannot fail. Trusting in Him who can go with me, and remain with you and be everywhere for good, let us confidently hope that all will yet be well. To His care commending you, as I hope in your prayers you will commend me, I bid you an affectionate farewell."

From Springfield, New Salem State Park may be reached by Illinois Highway 97 about 17 miles northwest. It is a beautiful spot to visit, rich in its store of memories, hallowed by association with Abraham Lincoln. Toward it the feet of the world turn in tribute to him.

Lincoln Tomb, Springfield, Ill.





$$\frac{4.5}{7.5} = 1.66 \times$$

PHOTO MODEL

$$1" = 1.1 \frac{1}{16}$$

$$2.250 = 3.735$$

$$2.5 = 4.150$$

$$2.750 = 4.9 \frac{9}{16}$$

$$3 \frac{3}{8} - 3.3750 = 6.7 \frac{7}{32}$$

$$3.750 = 6.17 \frac{17}{32}$$

$$3.250 = 5 \frac{13}{32}$$

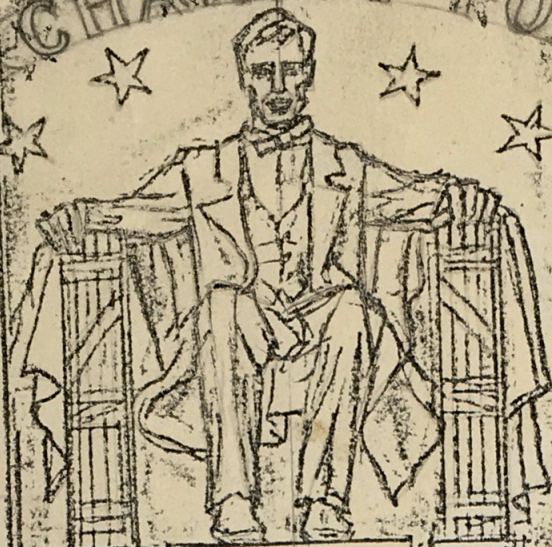
$$4.00 = 6 \frac{5}{8}$$

$$4.5 = 7 \frac{15}{32}$$



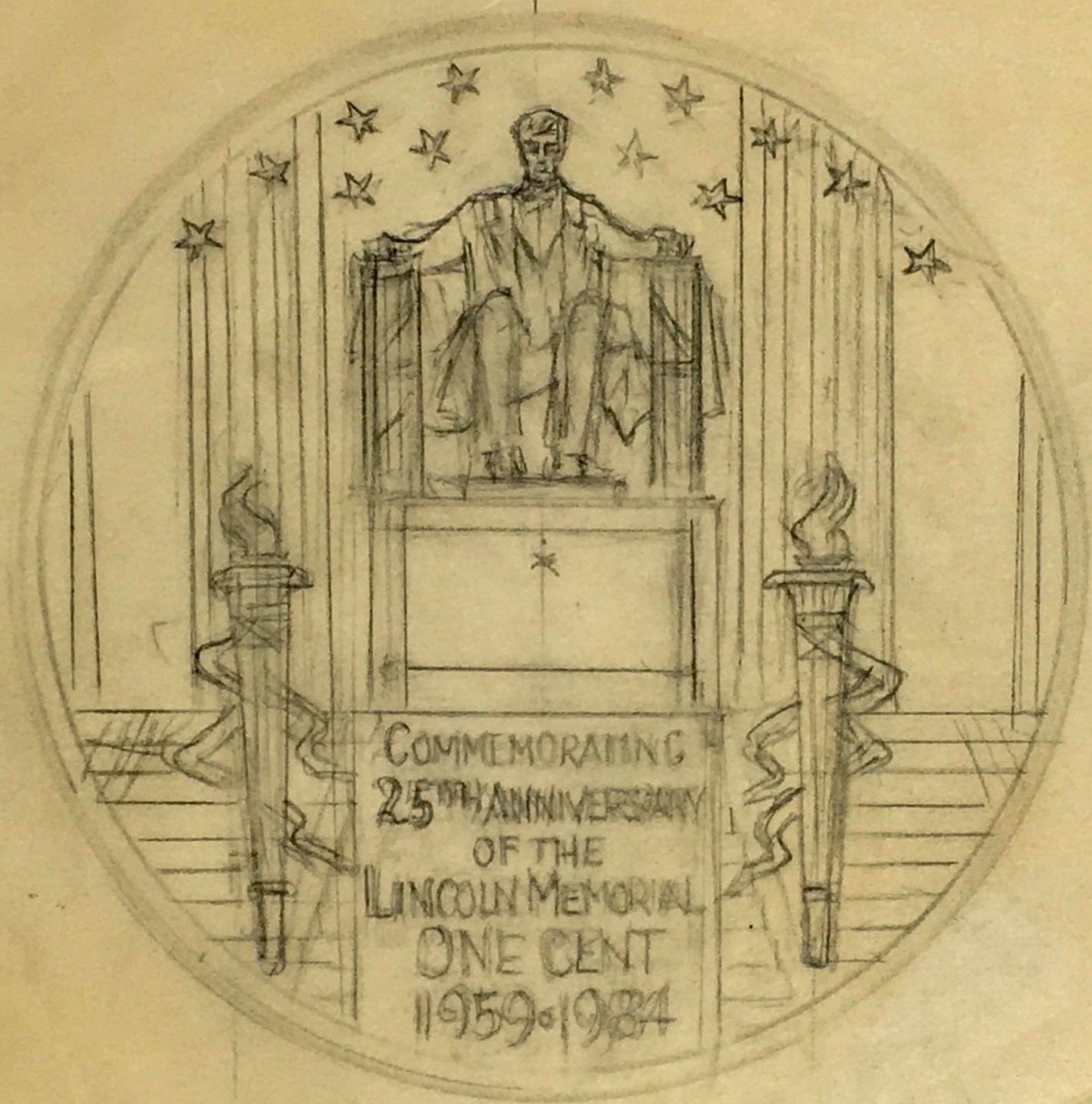


WITH CHARITY FOR ALL



NUMISMATIC NEWS
CELEBRATES
25TH ANNIVERSARY
OF THE
LINCOLN MEMORIAL
ONE CENT
1959-1984





WITH MALICE TOWARD NONE CHARITY FOR ALL



LINCOLN'S
BIRTHPLACE

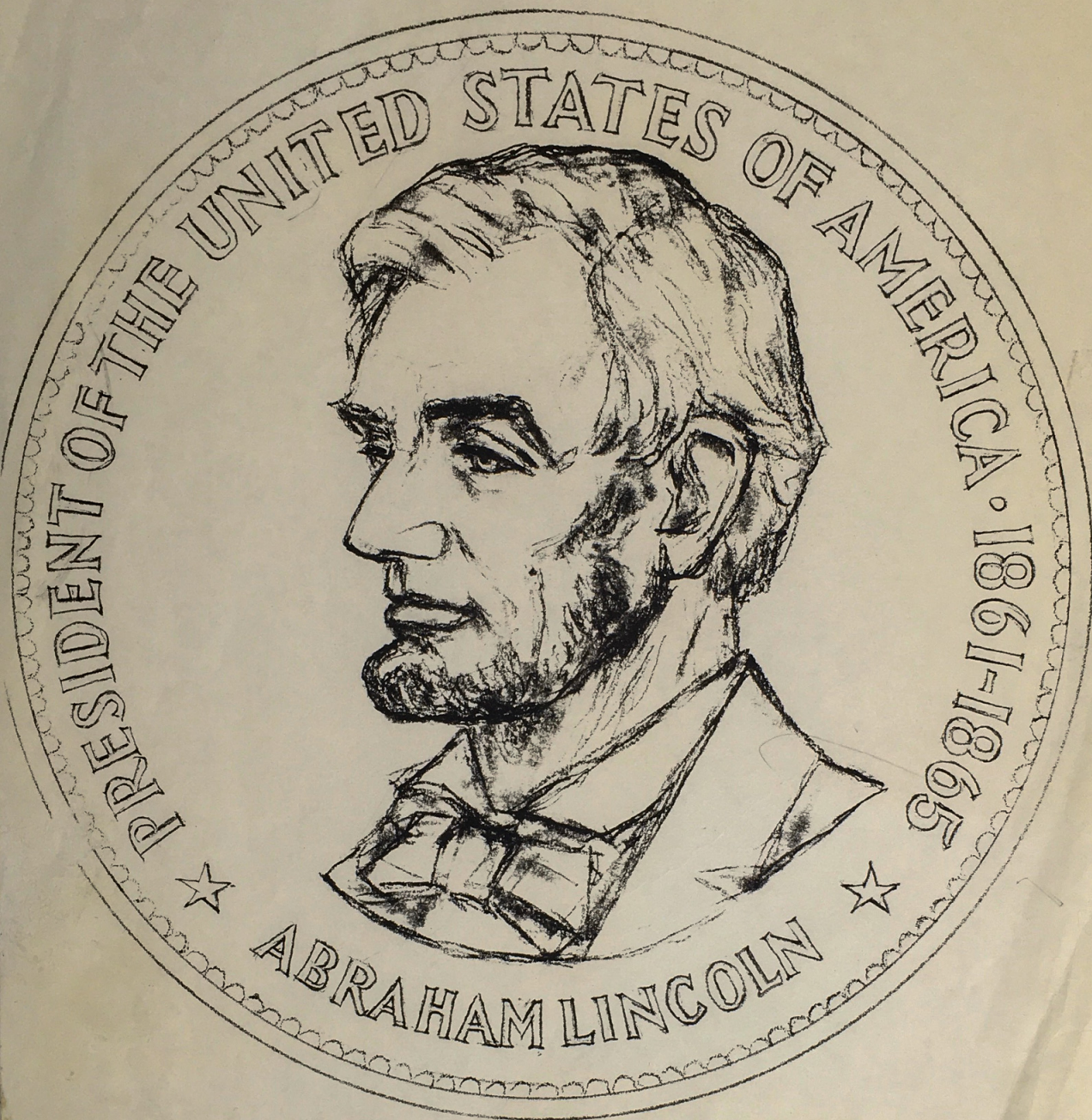
ABRAHAM LINCOLN





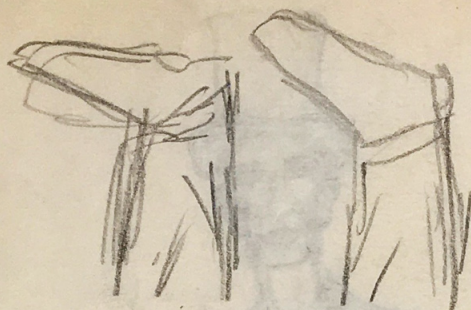




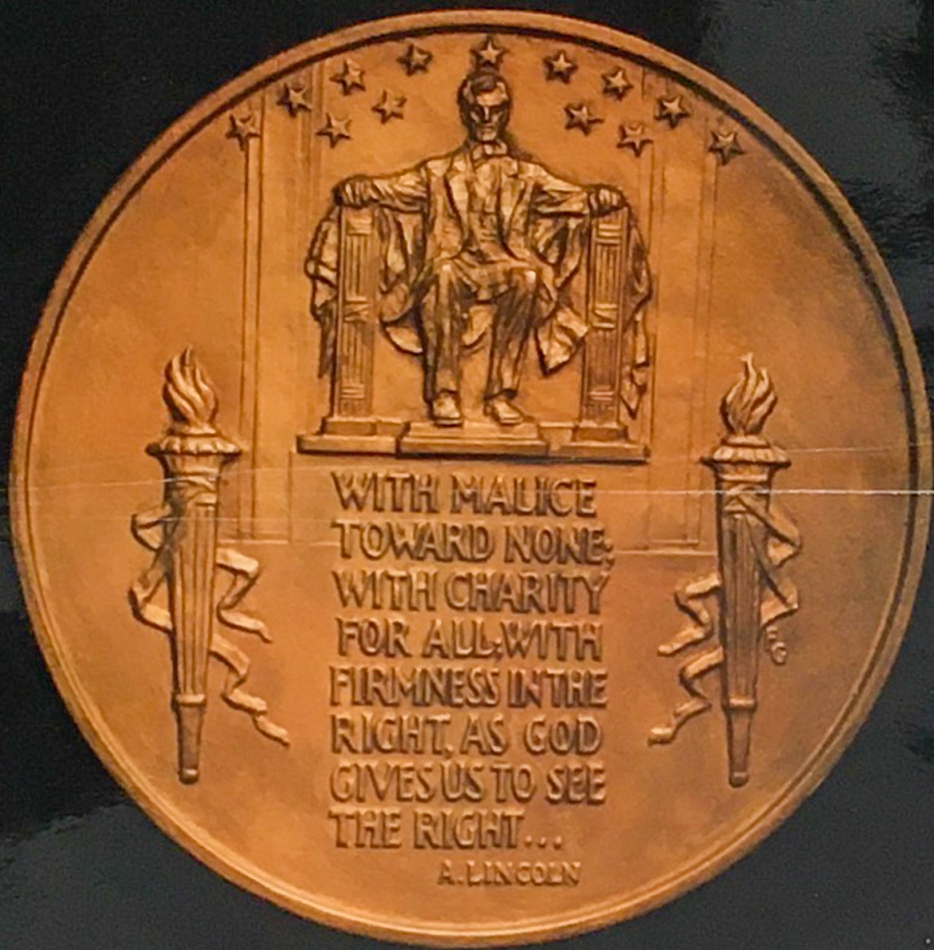








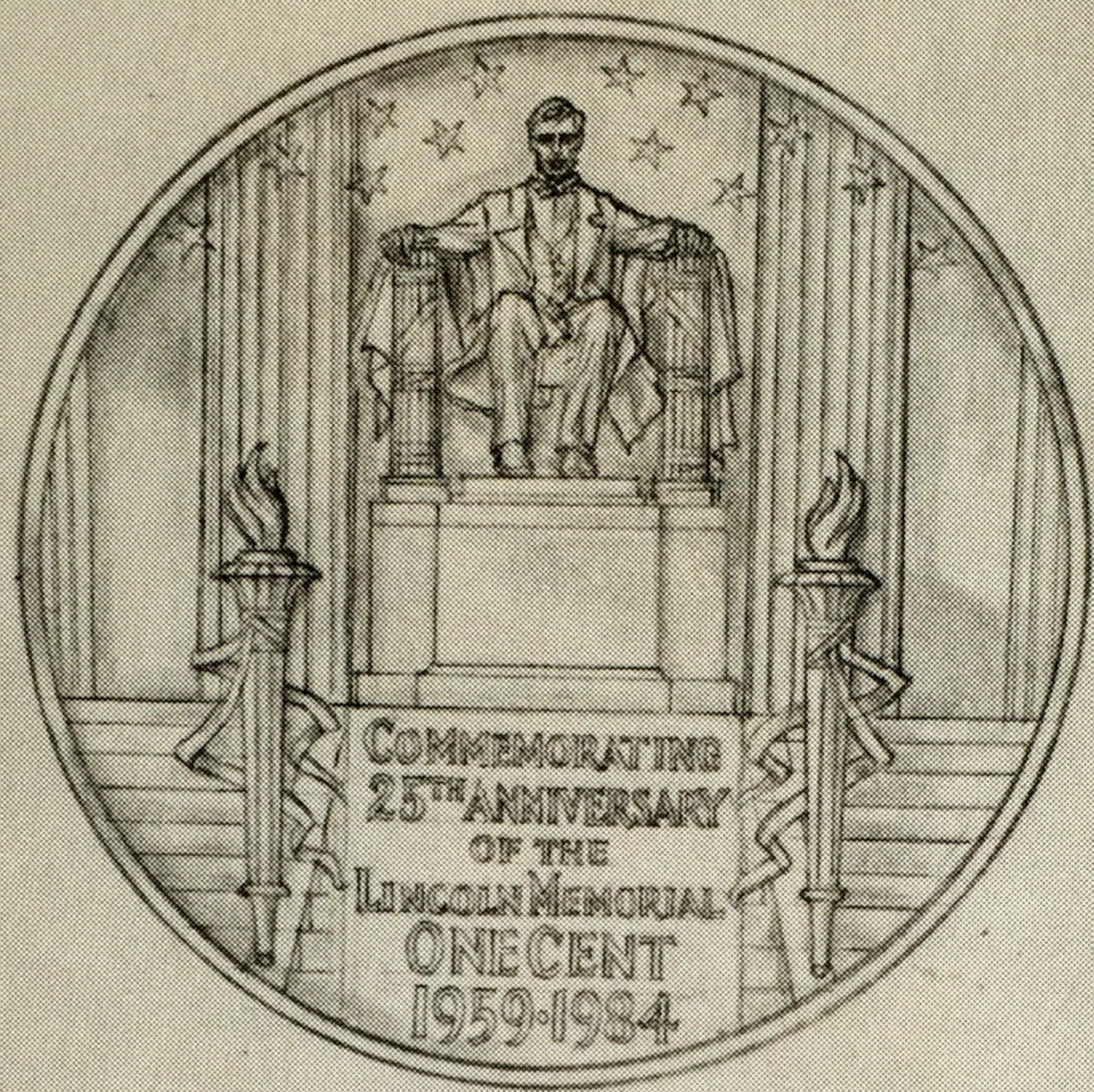
Zepp - Samuel Merritt aviator



WITH MALICE
TOWARD NONE,
WITH CHARITY
FOR ALL, WITH
FIRMNESS IN THE
RIGHT, AS GOD
GIVES US TO SEE
THE RIGHT...

A. LINCOLN





A Reflective Look At The Lincoln Cent on Its 25th And 75th Anniversaries

By Ed Reiter

Three-score and 15 years ago, our nation brought forth at two United States mints a new coin, conceived as a memorial and dedicated at two United States mints a new coin, conceived as a memorial and dedicated to the proposition that Abraham Lincoln was a great American.

That coin — the Lincoln cent — is new no more. But, at the age of 75, it's still very much a living memorial. It is, in fact, the longest-running coin in U.S. history, and each succeeding year extends that mark.

Most of us alive today have never made a purchase with any other cent. To us, the Lincoln cent is as friendly and familiar as our favorite pair of slippers. Many of us, then, would find it quite surprising to learn that at the outset, this simple, humble coin was a radical departure from the norm and the center of heated controversy.

To understand the reasons, we have to go back three-quarters of a century to August 1909, when the very first Lincoln cents turned up in the nation's pocket change.

For more than 11 decades, the U.S. Mint had studiously avoided depicting a real-life person on any of its regular-issue coins. Some had been portrayed on commemorative coins; the Lafayette dollar, for instance, paid tribute jointly to George Washington and France's Marquis de Lafayette.

Regular coinage, though, had been viewed as off limits — probably because of Washington's objections to being so honored himself during his years as the nation's founding president. Washington had specifically opposed the use of his likeness on U.S. coinage, and that had given rise to a feeling that no one else should receive such tribute, either.

The century-old tradition might well have been maintained, except for the intervention of President Theodore

Roosevelt. "Teddy" Roosevelt was dedicated to upgrading the nation's coinage. He'd already fostered impressive new designs for the four U.S. gold coins when, in 1908, the subject of a Lincoln coin arose.

Victor D. Brenner, a talented young sculptor, suggested such a coin while doing Roosevelt's portrait for the Panama Canal Service medal.

Brenner had already fashioned a plaque and medal to mark the centennial of Lincoln's birth, which was coming up in 1909 — and, by his own account, his mind was "full of Lincoln". Roosevelt warmly endorsed the idea and invited the artist to submit prospective Lincoln coin designs.

Brenner's coinage models, and his letters, show that he was thinking of a Lincoln half dollar, not a cent. Mint officials, though, insisted that the coin should be a cent — prompted, in all likelihood, more by arithmetic than aptness. The Indian Head cent had been around since 1859, longer than any other U.S. coin then being minted, and thus was the primary candidate for replacement.

Because of the switch in denominations, Brenner was forced to design a new reverse for his coin, and time constraints required him to do so in a hurry. What he came up with fit the bill admirably, though: a plain, uncluttered design showing two leaves of wheat framing three coinage mottos. This was the perfect complement to the simple, dignified right-facing bust of Lincoln on the obverse.

Although it was novel and must have seemed strange at the time, the use of Lincoln's portrait was generally well received throughout the nation.

Reaction was less favorable, however, to a second aspect of the coin's design: the placement of Brenner's initials — the letters V.D.B. — in a hard-to-miss

size along the bottom rim of the coin's reverse. "Gigantic!" critics cried. And while that was clearly a gross exaggeration, it did reflect the sense of public opinion.

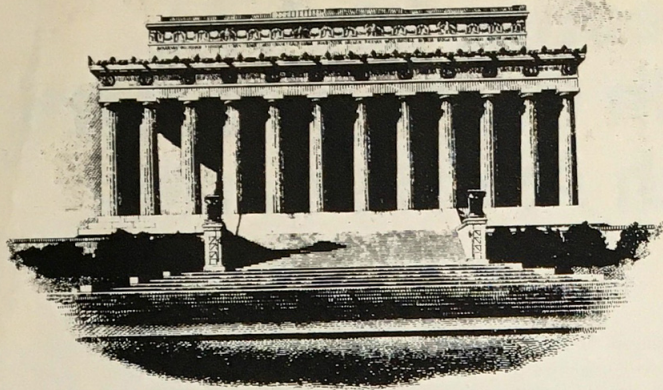
The hue and cry grew so intense that within three days of the coin's release, Treasury Secretary Francis MacVeigh ordered the removal of the letters. In the process, MacVeigh unwittingly brought about a bonanza for collectors, for his action had the effect of creating two varieties of the 1909 Lincoln cent: those with Brenner's initials and those without.

Production of cents with the letters "V.D.B." was, of course, small — especially at the San Francisco Mint, where a mere 484,000 were produced. The 1909-S V.D.B. is prized today as the rarest of all Lincoln cents, excluding die varieties, and its value ranges from \$225 in good condition to more than \$1,000 in the top uncirculated grade.

The Mint restored Brenner's initials in 1918, and they've been on Lincoln cents ever since. They're much smaller, though, and barely visible to the naked eye in their new location, on Lincoln's shoulder.

Throughout the early years, the scarcest Lincoln cents were always those from San Francisco. However, there were notable exceptions. In 1914, for example, the Denver Mint produced only 1,193,000 cents — the third lowest mintage in the series. Today, the 1914-D ranges in value from \$80 in G-4 to \$2,500 in MS-65. It's cheaper than the 1909-S V.D.B. in lower grades because of its greater mintage, but higher-priced in uncirculated grades because it has been determined that far fewer were saved in mint condition.

The Denver Mint was also the source for the highest-priced Lincoln cent of all: the so-called 1922 "Plain" — a D-mint coin whose mintmark was faint, or



The Lincoln Memorial was dedicated on May 30, 1922. The structure itself was designed by Henry Bacon while the statue inside was the work of Daniel Chester French. Murals and ornaments on the bronze ceiling are by Jules Guerin. Cost of the memorial was \$2,957,000 and the statue \$88,400.

missing altogether because a defective die was used to strike it.

Under normal circumstances, this coin would have been taken for an issue of the Philadelphia Mint; coins from Philadelphia didn't bear distinguishing mint marks, and this coin didn't seem to have mint mark. But in 1922, for the first and only time since 1815, cents were not produced in Philadelphia, so this one stood out conspicuously.

In December 1980, Steve Ivy Numismatic Auctions Inc. of Dallas, Texas, sold an MS-65 example of the 1922 "Plain" cent for \$16,500 — the highest price ever paid for any Lincoln cent at public auction. Lesser examples of the coin bring upwards of \$100 even in the lowest collectible condition, and prices escalate rapidly from there.

During the Great Depression, production of all U.S. cents fell sharply, and the cent was no exception. In the three-year period from 1931-33, annual output of Lincoln cents from all three mints exceeded 25 million — not much

more than the typical output now in a single day.

The single scarcest issue was the 1931-S, whose mintage of 866,000 makes it the only Lincoln other than the 1909-S V.D.B. to fall below the one million mark. Unlike the 1914-D, the 1931-S was saved in large numbers at the time of its issuance, and as a result, the price range is much more narrow: from \$33 in G-4 to \$275 in MS-65.

Cent production boomed during World War II. In 1941, for the first time in history, the mints' combined output exceeded one billion cents — and, just three years later, they turned out more than twice that amount.

The war years also witnessed the nation's first copperless cents. Those appeared in 1943, when a war-related shortage of copper forced the Mint to issue cents made of zinc-coated steel. The coins proved unpopular, though; many complaints arose that people were confusing them with dimes. And so, in 1944, the Mint found a better alterna-

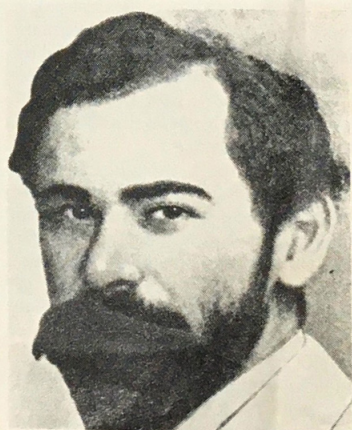
tive: in that year and again in 1945, it struck cents from the metal in salvaged cartridge cases — an alloy closely approximating the regular coinage bronze.

By error, a few 1943 cents were struck on bronze planchets. These have been the subject of considerable publicity, and have given rise to many bogus copies — usually produced by copperplating 1943 cents made of steel. Genuine examples have brought hefty sums, but too few have emerged to permit a stable price to be fixed.

A similar but lesser-known error occurred the following year, when a few 1944 cents were produced on steel planchets. And those, too, command substantial premiums.

Not all Lincoln rarities date from the series' early years. One of the rarest, in fact, is less than 30 years old. The coin in question is the so-called "doubled die" cent of 1955, a major mint error whose date and obverse mottos have an obvious doubled image.

One of the key coins of the Lincoln cent series is this 1914-D which has a value of \$80 in good condition. At right is a photograph of Victor D. Brenner.



NEW LISTINGS . . . NEW PRICES . . . GREAT VALUES

LINCOLN CENTS

	G	VG	F	VF	XF
1909 VDB	2.60	2.85	3.00	3.25	3.75
1909	60	70	75	1.00	2.20
1909 S	47.00	49.00	53.00	62.00	91.00
1909 S VDB	—	321.00	379.00	409.00	480.00
1910	15	25	40	70	2.60
1910 S	7.10	7.60	8.30	9.50	20.00
1911	15	25	55	90	4.75
1911 D	3.80	4.30	6.00	10.00	22.00
1911 S	11.50	12.50	13.50	17.50	30.50
1912	30	40	1.50	3.50	10.00
1912 D	4.00	4.25	6.50	12.25	30.00
1912 S	9.80	10.50	13.00	15.50	28.00
1913	15	25	1.40	3.60	8.50
1913 D	2.20	2.50	3.60	6.25	18.00
1913 S	9.80	10.60	13.00	16.00	28.00
1914	15	25	1.40	3.60	8.50
1914 D	87.00	95.00	120.00	—	—
1914 S	8.90	10.00	12.25	17.00	31.00
1915	1.10	1.50	3.10	7.25	24.00
1915 D	1.00	1.10	1.70	3.80	7.75
1915 S	7.80	8.25	9.00	11.75	22.00
1916	10	15	30	80	4.75
1916 D	20	35	75	160	6.75
1916 S	90	120	150	210	6.75
1917/1918	10	15	30	50	2.30
1917 D/1918 D	25	40	55	1.80	4.50
1917 S/1918 S	25	40	55	1.80	4.50
1919/1920	10	15	30	50	2.30
1919 D/1919 S	15	25	55	1.10	4.50
1920 D/1920 S	10	25	55	1.10	4.50
1921	10	20	40	1.10	4.50
1921 S	80	90	130	2.75	10.00
1922	191.50	230.00	335.00	450.00	—
1922 D	4.00	5.00	6.50	9.00	19.50
1923	10	15	30	50	3.75
1923 S	1.75	2.00	3.00	4.65	14.00
1924/1925	15	20	30	55	3.75
1924 D	11.00	12.00	14.00	18.95	41.00
1924 S	65	85	150	260	11.00
1925 D	25	30	65	110	4.75
1925 S	15	20	30	1.00	4.50
1926	10	15	25	55	3.75
1926 D	20	30	65	110	4.75
1926 S	2.75	3.25	3.85	4.75	10.00
1927	10	15	25	55	3.75
1927 D	10	15	25	45	2.60
1927 S	40	60	85	2.10	6.50
1928	10	15	25	55	3.75
1928 D	15	20	25	50	2.60
1928 S	15	20	25	60	3.75
1929/1930	10	15	20	35	1.00
1929 D	10	15	20	35	1.00
1929 S	10	15	20	35	1.00
1930	25	30	40	50	1.25
1930 D	2.40	2.50	2.90	3.40	6.50
1930 S	37.00	38.00	39.00	41.00	46.00
1932	1.90	2.00	2.25	2.50	3.30
1932 D	55	60	70	1.00	1.70
1933	40	50	65	1.00	1.70
1933 D	1.75	1.90	2.20	2.50	3.50
1934 to 1937 S	10	15	20	30	60
1938	10	15	20	25	50
1938 D	15	20	25	30	50
1938 S	30	35	50	60	75
1939	10	12	15	20	45
1939 D	30	35	50	60	75
1939 S	15	20	25	30	50
1942 S	10	12	15	20	50
1943	25	30	35	40	50
1943 S/1943 D	25	30	35	40	50
1944/1955 S	—	—	—	—	25

Any Other Date 1940 thru 1958 D — 15 20

MERCURY DIMES

	AG	G	VG	F	VF
1918 D	1.60	2.50	3.50	—	9.50
1918 S	1.30	2.00	—	4.25	—
1919	1.15	1.75	2.50	3.75	6.00
1919 D	2.15	3.25	4.75	6.75	15.00
1919 S	1.80	2.75	4.00	5.75	12.75
1920	1.10	1.50	2.00	3.00	5.50
1920 D	1.45	2.25	3.25	4.75	8.00
1920 S	1.45	2.25	3.15	4.50	7.00
1921	14.00	21.50	30.00	67.50	130.00
1921 D	19.50	30.00	41.50	90.00	170.00
1923	1.10	1.50	2.10	3.00	5.00
1923 S	1.60	2.50	—	—	8.00
1924	1.10	1.50	2.10	3.00	—
1924 D	1.45	2.25	3.50	—	10.50
1924 S	1.45	2.25	3.15	4.50	7.00
1925	1.10	1.50	2.10	3.00	—
1925 D	2.75	4.25	6.25	9.50	23.50
1925 S	1.45	2.25	3.25	4.75	8.00
1926	1.40	2.15	2.70	—	7.00
1926 D	5.50	8.50	11.25	15.50	32.50
1927	1.10	1.50	1.90	2.50	4.50
1927 D	1.30	2.00	2.80	4.00	6.50
1927 S	1.10	1.50	1.90	2.50	4.50
1928	1.10	1.50	1.90	2.50	4.50
1928 D	2.15	3.25	4.75	—	—
1928 S	1.20	1.35	2.60	3.75	6.00
1929	1.10	1.50	1.90	2.50	4.25
1929 D	2.00	3.00	4.00	5.50	—
1929 S	1.10	1.75	2.15	2.75	4.75
1930	1.10	1.50	1.90	2.50	4.50
1930 S	2.45	3.75	4.50	5.50	7.50
1931	1.35	2.10	2.85	4.00	5.50
1931 D	5.50	8.50	9.50	11.00	18.50
1931 S	2.45	3.75	4.50	5.50	7.50
1934	—	1.50	2.00	1.75	3.00
1934 D	—	2.00	2.30	—	2.50
1935	—	1.75	2.00	2.25	4.50
1935 D	—	1.50	2.00	3.50	—
1935 S	—	1.25	1.50	2.25	—
1936	—	1.50	2.00	3.50	—
1936 D	—	1.50	2.00	3.00	—
1937	—	1.25	1.50	2.00	—
1937 D	—	1.50	2.00	3.50	—
1937 S	—	1.50	2.00	3.50	—
1938	—	1.25	1.50	2.25	—
1938 D	2.00	2.30	2.75	4.50	—
1938 S	1.50	1.75	2.00	2.75	—
1939	—	1.25	1.50	2.00	—
1939 D	—	1.50	1.75	2.50	—
1939 S	—	1.75	2.00	3.00	—
1940	—	1.25	1.50	2.00	—
1940 D	—	1.25	1.50	2.25	—
1940 S	—	1.25	1.50	2.00	—
1941	—	1.25	1.50	2.00	—
1941 D	—	1.25	1.50	2.25	—
1941 S	—	1.25	1.50	2.00	—
1942	185.00	200.00	225.00	260.00	—
1942/1	—	1.25	1.50	2.00	—
1942 D	—	1.25	1.50	2.00	—
1942 S	—	1.25	1.50	2.00	—
1943	—	1.25	1.50	2.00	—
1943 D	—	1.25	1.50	2.00	—
1943 S	—	1.25	1.50	2.00	—
1944	—	1.25	1.50	2.00	—
1944 D	—	1.25	1.50	2.00	—
1944 S	—	1.25	1.50	2.00	—
1945	—	1.25	1.50	2.00	—

BUFFALO NICKELS

	AG	G	VG	F	VF
1913 Ty 1	2.00	3.50	4.15	5.00	7.50 13.50
1913 D Ty 1	4.00	6.75	8.00	10.00	13.50 25.00
1913 S Ty 1	6.50	10.00	12.50	16.00	25.00 40.00
1913 Ty 2	2.25	—	4.50	5.50	8.00 13.50
1913 D Ty 2	22.50	35.00	40.00	47.50	65.00 90.00
1913 S Ty 2	45.00	70.00	87.50	110.00	—
1914	2.75	—	6.50	9.00	—
1914 D	18.00	27.50	—	42.50	—
1914 S	3.25	5.50	7.00	10.00	18.50
1915	1.50	2.50	3.25	4.50	—
1915 D	4.25	7.00	10.00	14.50	35.00

BUFFALO NICKELS

	AG	G	VG	F	VF	
1915 S	7.50	11.50	16.50	25.00	60.00	—
1916	50	85	1.25	2.00	—	—
1916 D	3.25	5.50	7.25	10.00	22.50	—
1916 S	2.00	3.50	5.00	7.00	18.50	—
1917	50	85	—	2.00	—	—
1917 D	3.00	5.00	8.00	—	—	—
1917 S	2.75	4.50	7.50	—	37.50	—
1918	50	85	1.75	3.00	7.00	—
1918 D	3.25	5.50	8.00	—	65.00	—
1918 S	2.75	4.50	7.50	13.00	—	—
1919	40	70	1.00	1.50	3.50	—
1919 D	3.25	5.50	9.25	15.00	85.00	—
1919 S	2.00	3.50	5.50	8.50	52.50	—
1920	40	70	1.00	1.50	3.50	—
1920 D	2.50	4.00	6.50	10.50	65.00	—
1920 S	1.25	2.25	3.75	6.00	32.50	—
1921	45	85	1.50	3.00	7.50	—
1921 S	8.50	14.00	22.50	37.50	145.00	—
1923	25	45	75	—	3.00	—
1923 S	85	150	250	5.00	27.50	—
1924	35	50	85	1.50	4.00	—
1924 D	1.75	2.75	4.25	7.00	47.50	—
1924 S	3.25	5.25	8.50	16.00	130.00	—
1925	25	45	75	1.25	3.50	—
1925 D	2.75	4.50	7.50	12.00	60.00	—
1925 S	1.25	2.25	4.00	6.50	25.00	—
1926	25	40	55	80	1.75	—
1926 D	1.50	2.50	5.50	10.00	60.00	—
1926 S	—	9.50	14.50	75.00	—	—
1927	25	35	50	80	1.75	—
1927 D	55	1.00	1.75	3.00	12.50	—
1927 S	55	1.00	1.75	3.00	15.00	—
1928	25	35	50	80	1.75	—
1928 D	45	75	1.00	2.25	6.00	—
1928 S	35	50	1.25	4.00	—	—
1929	25	35	50	75	1.75	6.00
1929 D	40	70	1.00	1.50	5.50	—
1929 S	25	45	60	85	2.50	—
1930	35	50	75	1.75	6.00	—
1930 S	45	60	85	2.00	9.50	—
1931 S	3.50	3.75	4.00	5.00	12.50	—
1934	35	45	60	2.00	6.00	—
1934 D	45	55	75	3.00	8.50	—
1935	35	40	50	95	4.00	—
1935 D	40	50	60	7.00	—	—
1935 S	35	40	50	5.50	—	—
1936	35	40	50	95	3.50	—
1936 D	35	40	50	1.25	4.00	—
1936 S	35	40	50	95	—	—
1937	35	40	50	95	—	—
1937 D	35	40	50	1.25	4.00	—
1937 D 3 Leg	100.00	115.00	130.00	170.00	225.00	—
1937 S	35	40	50	1.25	4.00	—
1938 D	35	40	50	1.25	4.00	—
1938 S	35	40	50	1.25	4.00	—



Theodore Roosevelt (above) was the president who, while having his portrait painted by Victor D. Brenner, gave the young artist permission to create a coin design with Lincoln's image.

At left, Frank Gasparro (left), sculptor of the memorial reverse design, talks about the technical points of his cent artwork with Clifford Mishler, publisher of *Coins*.

In preparing the die that produced this dramatic error, Mint technicians evidently failed to seat either the die or the coining hub securely. As a result, they became misaligned between hubbings — and instead of reinforcing the hub's first strike, the second one produced a sort of "shadow".

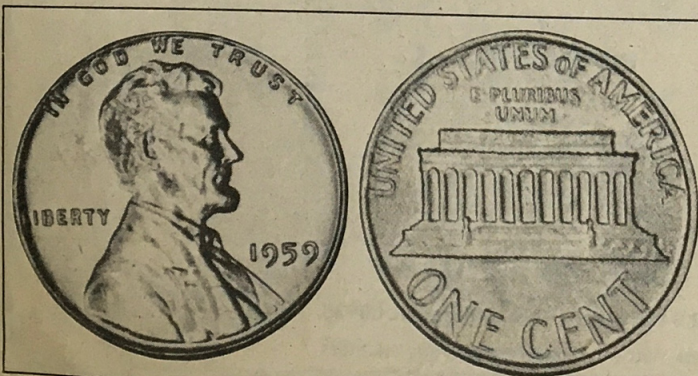
No one knows for sure how many of these misstrikes were released. It's estimated, though, that only about 30,000 escaped from the Philadelphia Mint

before the mistake was detected. Many turned up in circulation, and sharp-eyed collectors who pulled them out of change have reaped some handsome dividends: even in average condition, they're now worth several hundred dollars — and exceptional specimens sometimes bring four-figure prices.

A similar but less pronounced "doubled-die" error turned up in 1972. It's thought to be more common, but even so it's selling now for several hundred dollars in mint condition.

Just recently, doubling was discovered on the reverse of the 1983 cent. Currently, the error has been described as "widespread offset hub doubling" with a price tag of \$250 for an MS-65 specimen.

Die varieties of a different sort stimulated interest in Lincolns in 1960. Cents produced in the early part of that year had discernibly smaller numbers in the date than those that were issued later on. "Small date" cents from Philadelphia proved to be particularly scarce,

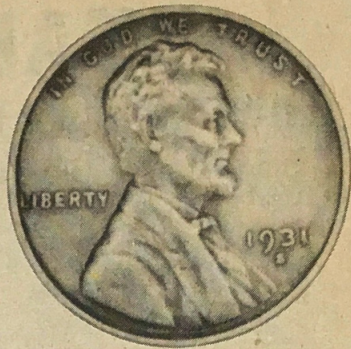
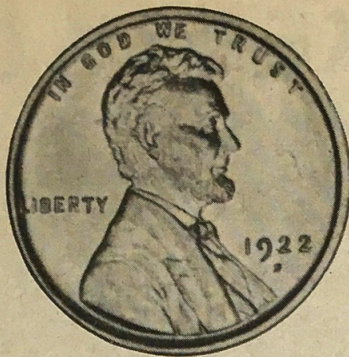
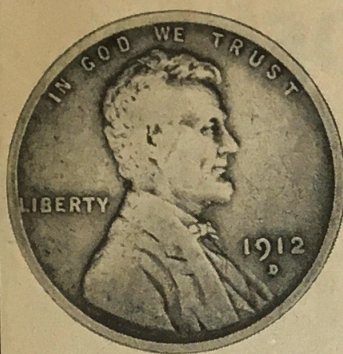


The 1959 cent is no rarity in the series, but it is the first date of a new reverse type. It can be purchased for \$1.10 in proof.

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With a mintage of 10,411,000, the 1912-D is priced at \$5.50 in VF condition. Though the 1922-D is not one of rarities of the series, the 1922 plain is and has a value of \$125 in good condition. With a low mintage of 866,000, the 1931-S Lincoln carries a \$33 value in good condition.

and speculators seized on this "instant rarity" to drive up the price to hundreds of dollars per roll. The small date cent was one of the principal causes, in fact, behind the ill-started roll binge of the early 1960s.

The roll market collapsed a few years later, dragging the rest of the coin market down with it — and while other areas later rebounded, cents have never regained the ground they lost. Once the most popular area of U.S. numismatics, they have languished in the background in recent years, far overshadowed by coins made of silver and gold.

In 1959, to mark the 150th anniversary of Abraham Lincoln's birth and the 50th anniversary of the Lincoln cent, the Mint gave the coin a partial new look. It left the Lincoln portrait unchanged, but placed a new design on

the reverse.

Up until then, few hobbyists had heard of Frank Gasparro, an assistant sculptor-engraver at the Philadelphia Mint. But in 1958, Gasparro's design depicting the Lincoln Memorial was chosen from among nearly two dozen in-house entries at the Mint for use on the cent's new reverse.

"That," he now recalls, "was the coin that really made me. It established me with numismatics."

Gasparro went on from there to design the reverse of the Kennedy half dollar and both sides of two other U.S. coins: the Eisenhower and Anthony dollars. And in 1965, he succeeded Gilroy Roberts as the Mint's chief sculptor-engraver — a post he held with distinction for nearly 16 years.

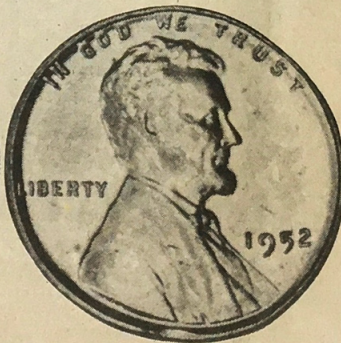
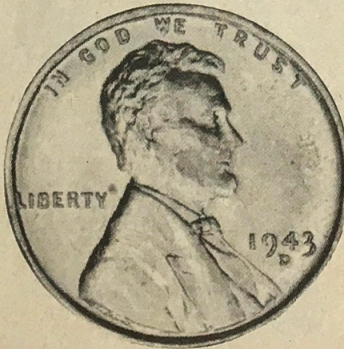
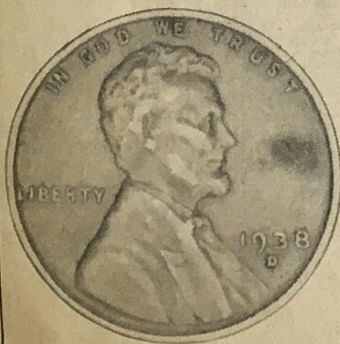
By interesting coincidence, Gasparro

was born in August 1909 — the very same month as the Lincoln cent. And he, like the cent, is still going strong. Though retired from the Mint, he still has a full-time schedule of private commissions. One such commission, just completed for Krause Publications, involved the preparation of a new medal to commemorate the 25th anniversary of the Lincoln Memorial cent.

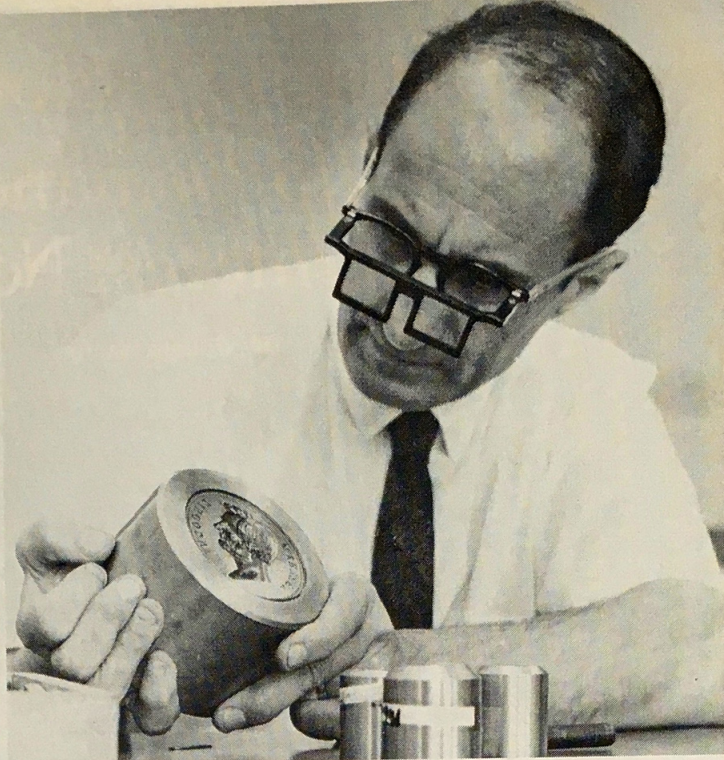
During the last quarter century, the Lincoln Memorial cents have become so numerous and so dominant that cents with the old "wheat ears" reverse have been all but driven out of circulation and seldom turn up in change any more. They are, in fact, collector's items now, with even common specimens commanding modest premiums.

The last few years have witnessed still more changes in the Lincoln cent —

The 1938-D Lincoln cent, though no rarity, has a value of \$6 in MS-65 grade. The 1943-D cent, comprised on steel coated with zinc, is priced at \$2.20 in MS-60. Although available for 60 cents in MS-60, the proof 1952 cent carries a lofty \$45 tag.



Designer of the Lincoln Memorial cent reverse, Frank Gasparro inspects a die of a medallion commemorating Abraham Lincoln. Gasparro, incidentally, was born in August 1909 — the same month as the Lincoln cent!



principally involving its metallic content.

Those changes were delayed for a time. In 1973, the Mint was prepared to begin producing cents made of aluminum. It even went so far as to strike a trial run, reportedly including more than a million pieces. The price of copper was rising, and Mint officials feared that it soon would reach the point where cents were worth more as metal than as money.

Aluminum cents, however, encountered opposition from the vending machine industry and also from members of Congress. And, at a critical moment, the price of copper receded

and the need to change metals abated — at least for a time.

Mint technicians later came up with a more acceptable plan, this time involving a cent made of zinc but with a copper plating which gives it an outward appearance that differs only slightly from that of the old-style cent. The new zinc cents went into production during 1982, and the changeover now has been completed.

There have been many changes — numerous twists and turns — during the long career of the Lincoln cent. It also has had a good many ups and downs in the numismatic marketplace. But, through it all, the coin has remained a

very special favorite — not only with collectors but with the American public as a whole.

Some contend that after so many years, a total change of design is in order. But, as Frank Gasparro notes, this would be a hard coin to improve.

"Who could ever replace Lincoln?" Gasparro asks.

It's a question well worth pondering — for the Lincoln cent, more perhaps than any other U.S. coin, is truly a coin of, by and for the American people.

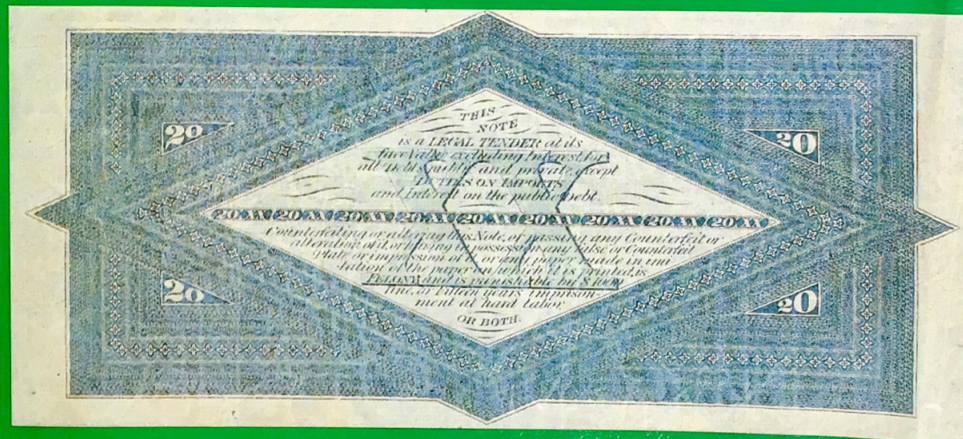
And possibly even more than the Lincoln Memorial, this has been the nation's greatest single tribute to the much beloved president it portrays. ■



One of the key coins of the Lincoln series is this 1955 doubled die. This variety caused quite a stir when it was discovered by collectors. Currently, the coin is priced at \$650 in MS-60 condition.

The Intriguing Story About U.S. Demand & Interest Notes

By William Warren



Valuable '83 Cent Error in Pocket Change?

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Coins

The Complete Magazine for Coin Collectors

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1909-S V.D.B.
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Interest Notes
Still Demand
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Complete Guide to U.S. Coin Values

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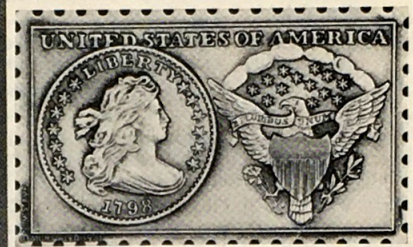
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Morton Reed, widely known for his syndicated column, *Money Clips*, and his regular *Coin World* feature, *Coinology*, is developer of the Numistamp concept and designer of the several series.

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The base metal of Numistamps is copper. The finishes closely resemble the coins they portray. Plaquettes measure 1-3/8 x 2-1/4 inches.

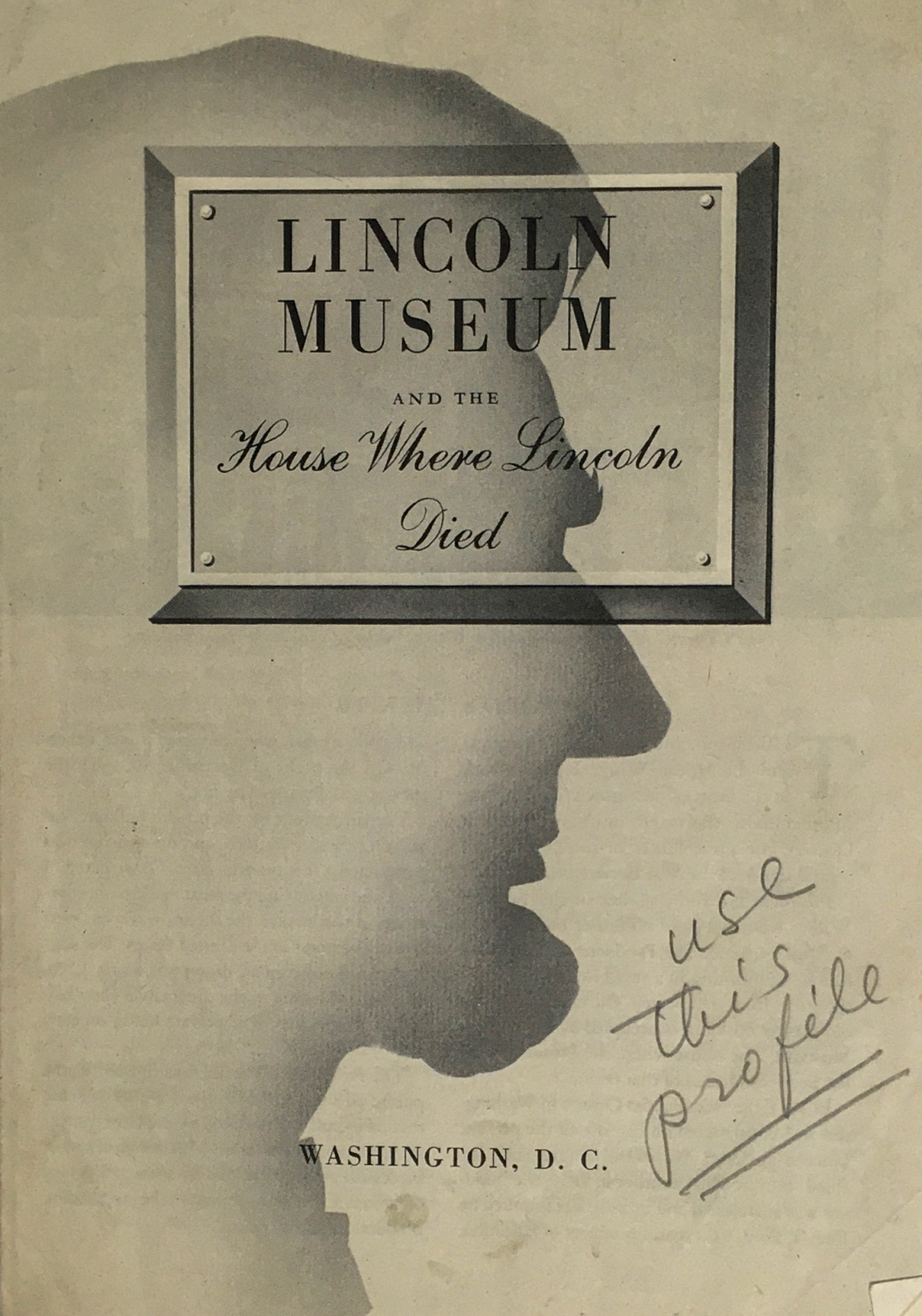


United States Numistamp
Presidential Art Building
300 West National Road
Vandalia, Ohio 45377



COINS • MEDALS • TOKENS • CURRENCY • LITERATURE

- 1853 \$20 gold piece. United States Assay Office, "900 thous.". Extra fine condition, but with the abrasion and light scratches usually present on these soft gold coins. Highly desirable coin produced by the successor of Moffat & Co. \$650.00
- Store card — Wright #166, "Chestnut Street Theatre, 100th Performance, Charlie's Aunt, February 11, 1895". Sitting cat on obverse. Gold on sterling, virtually a perfect proof. \$25.00
- Farran Zerbe's humorous wooden post card for the 1904 Louisiana Purchase Exposition. Illustrating and promoting the LPE commemorative gold coins. A scarce and interesting numismatic item. Unused. \$22.50
- 1827 over 26 U.S. half dollar. Very fine \$27.50
- 2 bronze medals honoring Sir Isaac Pitman and Benjamin Pitman, father and son team who invented and promoted phonograph. Both medals uncirculated with P/L surface \$29.50
- 1922 N.Y. Stock Exchange medal. Reverse has "1792" with businessmen and colonial background. Bronze, 2½", EF \$15.00
- 1876 Washington wooden medal. Made of cherry wood with young George and his father beside fallen cherry tree, etc. on reverse. Very scarce \$50.00
- Silver Japanese Red Cross medal, no hanger, 30mm in diameter, AU, proof-like \$20.00
- "St. Lawrence County Agricultural Society, Life Membership, 10 dolls", on obverse, "Membership Badge, Not Transferable" with plow on reverse, mid-19th century medal, holed, silver, numerous edge nicks. \$17.50
- "Hobbies Magazine", the first 213 issues in above average condition. March, 1931 (1st issue) thru Nov., 1948 complete. Rare set of this fascinating mag. at less than \$1 per copy \$195.00
- Elongated 1928 \$2.50 gold coin. Rolled at the 1940 N.Y. World's Fair. Administration Building design. Unc. with incomplete left end. \$125.00
- Naramore's 1866 photographic currency cards. Actual miniature photographs of proof impressions of currency at the U.S. Treasury Dept. \$20 N.C. note: The N.Y. National Exchange Bank. . \$17.00
- Another: A U.S. Note, 1862 issue \$50 face. \$17. Both cards nice, some aging, the pair \$30.00
- Betts Medal: #446, 1763. The messenger of Peace. A German peace medal in silver. Nice, VF .. \$65.00
- 1929 medal for the Finnish Numismatic Society with H.G. Porthan on obv. Bronze, 55mm. AU. \$15.00
- 1924 W.C.T.U. "Official Souvenir Jubilee Penny". Indian on obv., copper, 65mm. EF \$15.00
- 1921 "125th Anniversary of the Founding of Cleveland", medal, bronze, 50mm, EF-AU \$8.50
- "NUMISMATIC SCRAPBOOK", 1935 thru 1967. The first 2 years are reprints. Others have been amateur soft bound with some of the advertising sections removed for binding. \$125.00
- "The Official Inaugural Medals". Book by Richard Dusterberg, 1971, new, autographed. \$7.95
- 1902 silver proof medal with Pres. T. Roosevelt & Prince Henry on obv. Steamship on rev. by Lawer, light rubbing, 32mm \$45.00
- Alabama State Fair & Expo at Birmingham. Tin award medal, c. 1880's. EF \$15.00
- 1857 Illinois State Agri. Soc. award medal. Silver, for woodcarving, 41mm. EF \$19.50
- 1903 "Match Franco-American AU Revolver" Silver award medal by Dupre. An outstanding artistic rectangular medal, 38x50mm. AU \$19.50
- 1922-3 International Expo at Rio de Janeiro, bronze award medal. An attractive medal for Brazil's Centennial. By C. Devreese, 3" dia. AU \$25.00
- Old bronze award medal. "Massachusetts Rifle Association" with figure on obv. Open wreath on rev. Well done, 43mm. dia. AU. \$8.50
- Pair of proof medals, bronze and tin: "Remember the Alamo Shrine of Texas Liberty" with Alamo on obv. Rev. insc: "Souvenir San Antonio, Texas, Travis, Crockett, Bowie 1836" 1½" dia. \$50.00
- Badge, round, nickel, with star cut out in center. "W.M. Post Vigilantes 206" \$17.50
- \$50 gold slug obv. with 2 loops. Rev. reads: "California Delegation to the National Progressive Convention Chicago 1916". Unc. \$25.00
- Aluminum 1½" holed medal with 2 oxen on obv. "Ye Dairy Farm Souvenir". Rev. has long insc. and a steel horseshoe inset made from battleship Maine. Bimetallic and rare. AU \$17.50
- Lucky penny, 2-3/4". Indian head on obv. "Souvenir of St. Louis", with old Union Station. AU \$8.00
- Silver convex 1½" neck medallion with insc: "Presented by the Boston Post to the Oldest Citizen of (blank) To be Transmitted". Unusual item \$20.00
- 1876 Nevada "Dollar", Made at the U.S. Mint from Nev. silver ore and sold at the 1876 Centennial Exhibition. Very scarce HK-19. Fine with several edge nicks. \$60.00
- A silver 3/4" medal attached to silver chain & miniature button hook (?). "Miss Helyett's 350th, Hollis Street Theatre, May 2, 1892". AU \$12.50



LINCOLN MUSEUM

AND THE

*House Where Lincoln
Died*

WASHINGTON, D. C.

*use
this
profile*



Ford's Theater after the assassination. Guards stationed outside the closed building.

FORD'S THEATER

THE Lincoln Museum (Ford's Theater) and the House Where Lincoln Died, in the heart of downtown Washington, commemorate the tragic death of President Lincoln, the great leader of the Nation and central figure of the War Between the States.

President Lincoln was assassinated by John Wilkes Booth at Ford's Theater on the night of April 14, 1865. The President died early the following morning in a small house just across the street from the theater. The first floor of the old theater building is occupied by the Lincoln Museum. The house where the President died has been restored as of that period.

In 1834, the First Baptist Church of Washington was constructed on the site of the present Lincoln Museum. When the congregation decided to unite with another in 1859, the building was abandoned and in 1861 was acquired by John T. Ford, a theatrical producer of Baltimore

and Philadelphia, who converted it into a theater. On the night of December 30, 1862, the theater was destroyed by fire.

The cornerstone for the present building was laid on February 28, 1863, and the structure was completed a few months later. Constructed of brick and embodying the most modern improvements of that period, the theater was considered one of the finest in the United States. The seating capacity of Ford's Theater was nearly 1,700, of which 421 were in the dress circle (first balcony). There were four private boxes on each side of the stage.

The new Ford's Theater was opened to the public on the night of August 27, 1863. From that date until it was closed by the Government in April 1865, it was one of Washington's most successful amusement places, offering a galaxy of famous actors and actresses in the outstanding productions of the period.

The ASSASSINATION of ABRAHAM LINCOLN

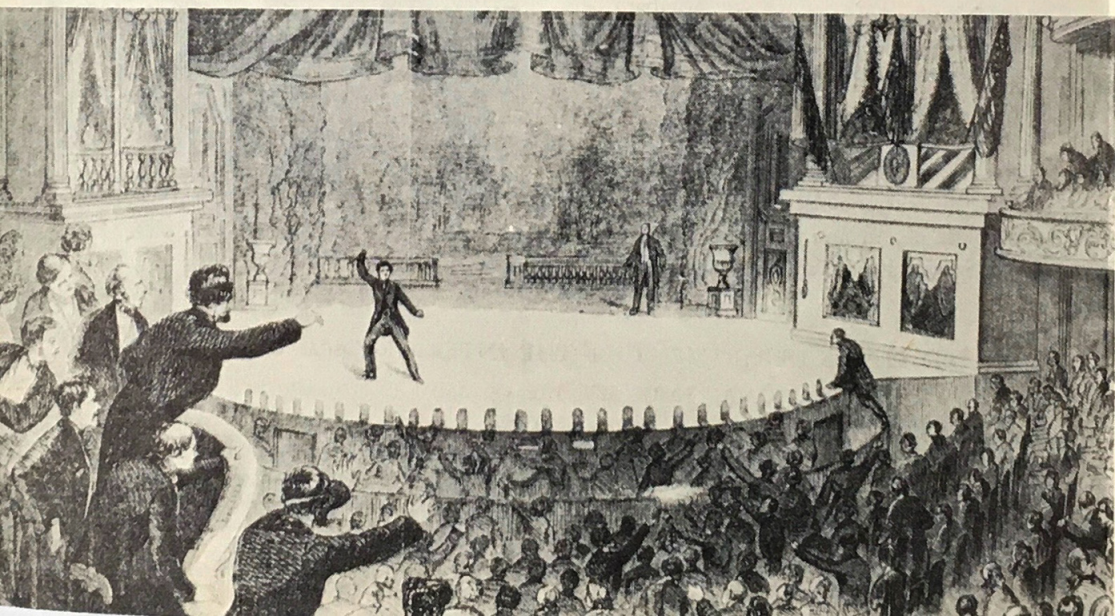
THE play presented at Ford's Theater on the night of April 14, 1865, was Tom Taylor's celebrated comedy "Our American Cousin," with Laura Keane, a distinguished actress, in the lead role. The importance of the occasion was heightened by the presence of President and Mrs. Lincoln, who had as their guests Maj. Henry R. Rathbone and his fiancée, Miss Clara Harris.

The third act of the play was drawing to a close when John Wilkes Booth, prominent actor, entered the building and made his way leisurely from the dress circle to the Presidential box, located on the right of the audience. Gaining an entrance to the vestibule of the box, the actor barred the door from within. After observing the President's position through a small hole in the inner door, Booth, familiar with the play, entered the box about 10:15 p. m., when only one actor was on the stage. Lincoln sat with his back to the door, engrossed in the play. Suddenly the fatal shot was fired and the mortally wounded President slumped in his chair.

As Major Rathbone sprang at the assassin, Booth dropped his single-shot Derringer and with his dagger stabbed Rathbone in the left arm forcing him to relinquish his hold. As Booth leaped from the box, the spur of his right boot became entangled in the colors of the U. S. Treasury Guards, decorating the center of the box. Thrown off balance, he landed awkwardly on the stage, at least 11½ feet below, fracturing the large bone in his left leg above the ankle.

Booth instantly regained his feet and, brandishing his dagger, is asserted to have shouted "Sic semper tyrannis" (Ever thus to tyrants), the motto of the Commonwealth of Virginia, before dashing from the stage. Maj. Joseph B. Stewart, who was in the audience, crossed the footlights, in pursuit. Escaping by the rear door, the murderer mounted his horse, held by Joseph "Peanuts" Burroughs, the stage doorkeeper, and rode rapidly out of the alley to F Street. Booth fled into Maryland, and, aided by southern sympathizers, reached Garrett's farm, near Port Royal, Va., where he was shot and killed on April 26.

Booth crossing the stage, with Major Stewart climbing over the footlights in pursuit. Sketch by A. Berghaus, Frank Leslie's Illustrated Newspaper, May 20, 1865.





Deathroom scene. From painting by John H. Littlefield.

The DEATH of the PRESIDENT

ALTHOUGH the audience was stunned momentarily by Booth's mad act, the Ford's Theater soon became a scene of terror and pandemonium as the screams of Mrs. Lincoln drew attention to the tragedy. Dr. Charles Taft, an Army surgeon, was lifted into the box. Examining the unconscious Lincoln, he discovered the wound to be mortal. The bullet had entered above the left ear and lodged behind the right eye. Realizing that the removal of the President over the cobblestones to the White House would prove fatal, the surgeon ordered the dying man to be carried down the stairway and across the street into the home of William Petersen. President Lincoln was taken into a small first-floor bedroom, measuring 18 feet 2 inches by 9 feet 11 inches, occupied by William T. Clark, a soldier of Com-

pany D, 13th Massachusetts Infantry, who was detailed to duty with the War Department. Because of his great height, the President was laid diagonally across the bed. Mrs. Lincoln, overcome with grief, remained in the front parlor, occasionally going to the bedside of her stricken husband. A meeting of the Cabinet was held in the rear parlor and Secretary of War Stanton immediately began his investigation of the assassination. He interviewed several witnesses of the tragedy in an effort to track down the murderer and his accomplices. The President labored through the night and at 7:22 the following morning the struggle for life was over. Secretary Stanton announced the death of the President with the words: "Now he belongs to the ages."

PURCHASED BY THE GOVERNMENT

IMMEDIATELY following the tragedy, the War Department stationed guards outside Ford's Theater and ordered all scheduled performances canceled. In June 1865, the building was restored to Mr. Ford, who immediately made plans to reopen the theater. The opening date was set for July 10. Public opinion was aroused, however, threats were made, and the Government again took charge of the building and prohibited its use as a theater. Mr. Ford then threatened legal proceedings, whereupon the Government rented the building.

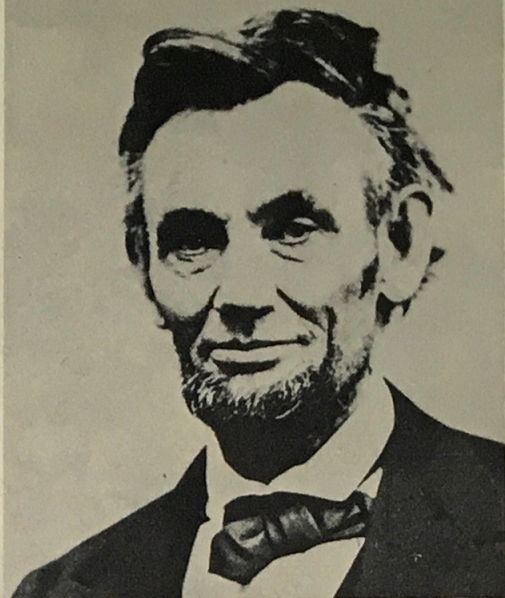
On August 17, 1865, the Government began remodeling the theater into a fireproof building for the reception of Government records. All woodwork was removed and the building divided into three stories, the second and third floors supported by cast-iron columns and wrought-iron girders and beams. This work was completed in November. An act of Congress, approved April 7, 1866, provided for its purchase and appropriated \$100,000 for this purpose. For many years thereafter, the structure was occupied by various agencies of the War Department.

A second tragedy occurred in the building on June 9, 1893, when the three floors collapsed, killing 22 clerks and injuring 68 others. The building was restored the following year.

The Petersen house was purchased by the Government for \$30,000 on November 10, 1896. Its appearance today is substantially as it was in 1865.

OLDROYD COLLECTION

IN 1931, the Ford's Theater building was renovated and placed in readiness to receive the Osborn H. Oldroyd Collection of Lincolniana, which had been acquired by the Government in 1926 for the sum of \$50,000. This valuable collection had been gathered by Mr. Oldroyd over a period of some 60 years. After having been displayed in the Lincoln home in Springfield, Ill., it was brought to Washington in 1893 and



Photograph of Abraham Lincoln by Alexander Gardner, April 10, 1865, four days before his assassination.

placed in the House Where Lincoln Died. In 1932, the greater part of it was removed to Ford's Theater.

LINCOLN MUSEUM

THE exhibits are arranged chronologically, and adequate labels describe the story of Lincoln's life. Among the objects displayed are the pistol with which the President was assassinated, the Treasury Guards flag which tripped Booth, the play bill for the night of the tragedy, Booth's diary, and numerous photographs and associated material.

The collection also includes books from Lincoln's law library; the old family Bible, inscribed with the names of Abraham Lincoln and his father, Thomas Lincoln; letters and documents relating to his early career; and many other personal mementos.

There are also political exhibits, campaign songs, a series of newspaper cartoons, posters, paintings, engravings, badges, and hundreds of other objects—all pertaining to the life of Lincoln.

VISITOR SERVICE AND FACILITIES

FORD's Theater (Lincoln Museum), located at 511 Tenth Street NW., between E and F Streets, is open to visitors from 9 a. m. to 9 p. m. on weekdays. The House Where Lincoln Died, just across the street from the theater at 516 Tenth Street, is open to the public from 9 a. m. to 5:30 p. m. during the week. Both buildings open at 12:30 and close at the usual time on Sundays and holidays. An admission fee of 10 cents to each building is charged for visitors over 12 years of age. Groups of school children 18 years old or under are admitted free, upon payment of Federal tax, when accompanied by responsible adults.

No parking facilities are available for automobiles.

ADMINISTRATION

BOTH the Lincoln Museum and House Where Lincoln Died are national memorials administered by National Capital Parks of the National Park Service, Department of the Interior. All inquiries should be addressed to the Superintendent, National Capital Parks, Interior Building, Washington 25, D. C.

Other areas relating to Lincoln, administered by the National Park Service, are: Abraham Lincoln National Historical Park, Hodgenville, Ky.; Gettysburg National Military Park, Gettysburg, Pa.; and Lincoln Memorial, Washington, D. C.

The following booklets relating to Lincoln and to the National Park Service areas associated with his life and work have been issued by the Service and may be purchased from the

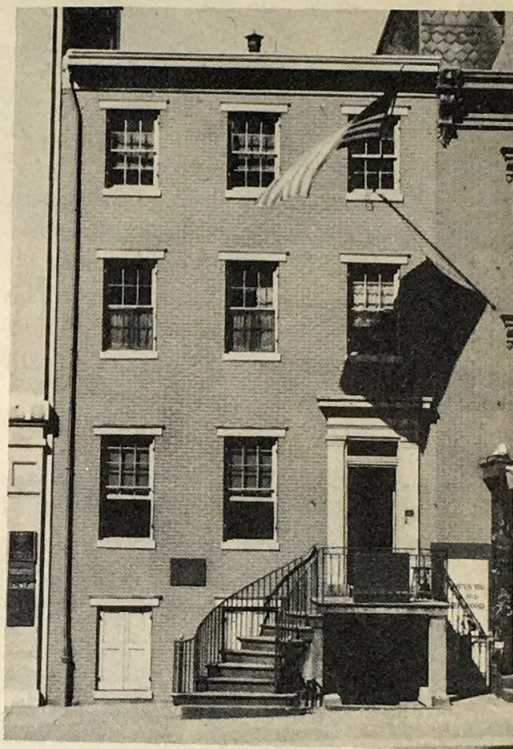
Superintendent of Documents, Government Printing Office, Washington 25, D. C., at prices listed:

Lincoln Museum and the House Where Lincoln Died, Historical Handbook Series No. 3, 20 cents a copy.

Abraham Lincoln: From His Own Words and Contemporary Accounts, Source Book No. 2, 35 cents a copy.

Abraham Lincoln National Historical Park, 16-page illustrated booklet, 10 cents a copy.

Gettysburg, Historical Handbook Series No. 9, 25 cents a copy.



*House Where Lincoln Died, 453 (now 516)
Tenth Street NW.*

UNITED STATES DEPARTMENT OF THE INTERIOR, OSCAR L. CHAPMAN, *Secretary*

NATIONAL PARK SERVICE, CONRAD L. WIRTH, *Director*

NATIONAL CAPITAL PARKS

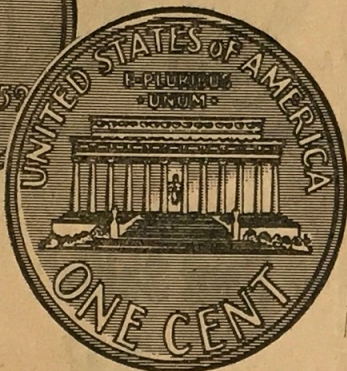
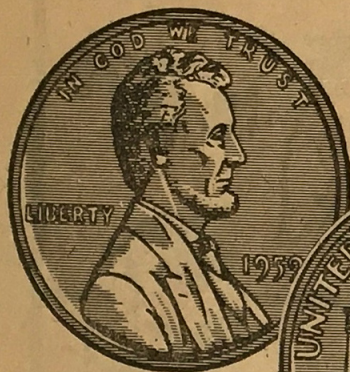
For sale by the Superintendent of Documents, U. S. Government Printing Office,
Washington 25, D. C. — Price, \$3.75 per 100 copies

MONEY CLIPS

by Mort Reed



The Lincoln Memorial



There just isn't too much the one-cent piece will buy today, except maybe a few extra pages in history, but every attempt to replace it or have it discontinued as a denomination meets with more public resentment than a tax increase. The experts maintain that the cent has not only outlived its design life span but also its usefulness as a denomination in our circulating medium, yet none has been able to do anything about it.

Let's face it, the Lincoln penny is here to stay. It is as much a part of our everyday

lives as that first cup of coffee in the morning and if you don't think so, write your congressman and suggest a change but be ready for a brusque brush-off. About seven months ago this column, under the title "Time for a Change?", suggested readers send in their ideas for a new design if they thought one was due, and the response was as though Mr. Lincoln had written the cards himself. Practically all were indignant over any thought of a change. Some suggested reversing the direction Mr. Lincoln was facing; three

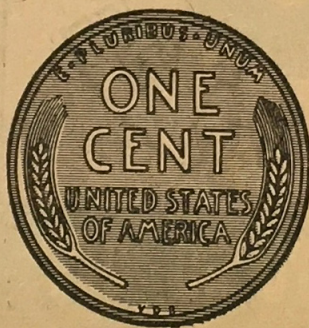
wanted the same design on both sides, but few wanted a completely new design and none cared to see the one-cent denomination eliminated.

This reaction should be gratifying to Frank Gasperro, chief engraver for the United States Mint. His Memorial design on the 1969 reverse gave some of the readers exactly what they were looking for — Lincoln on both sides of the coin. This is the first time in the history of U.S. coinage that one piece has contained the likeness of the same person on both the obverse and reverse; it is the first coin to carry the profile of a President; the first design to remain unchanged for more than a half century; the only coin with the device facing right in our present coinage system and the first coin to

of the Lincoln Sesquicentennial observance.

The initials V.D.B. (Victor D. Brenner) are shown just under the cut-off of Lincoln's coat sleeve on the obverse, and Frank Gasperro's initials F.G. may be seen to the extreme right of the Memorial base.

I know Frank Gasperro, and I know he is a very unassuming, dedicated man whose sole intention is to please the public with his work. If anyone would like to drop a line and express appreciation for the Memorial design I know Frank would be pleased. Just write Frank Gasperro, Chief Engraver, United States Mint, Philadelphia Pa.



display the initials of two different designers.

On a well-struck coin, and with a magnifying glass, details of the Lincoln statue are readily discernible.

The reverse design was approved by President Eisenhower in 1958 as a feature

Forbes & Wallace

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TO 50% OFF!

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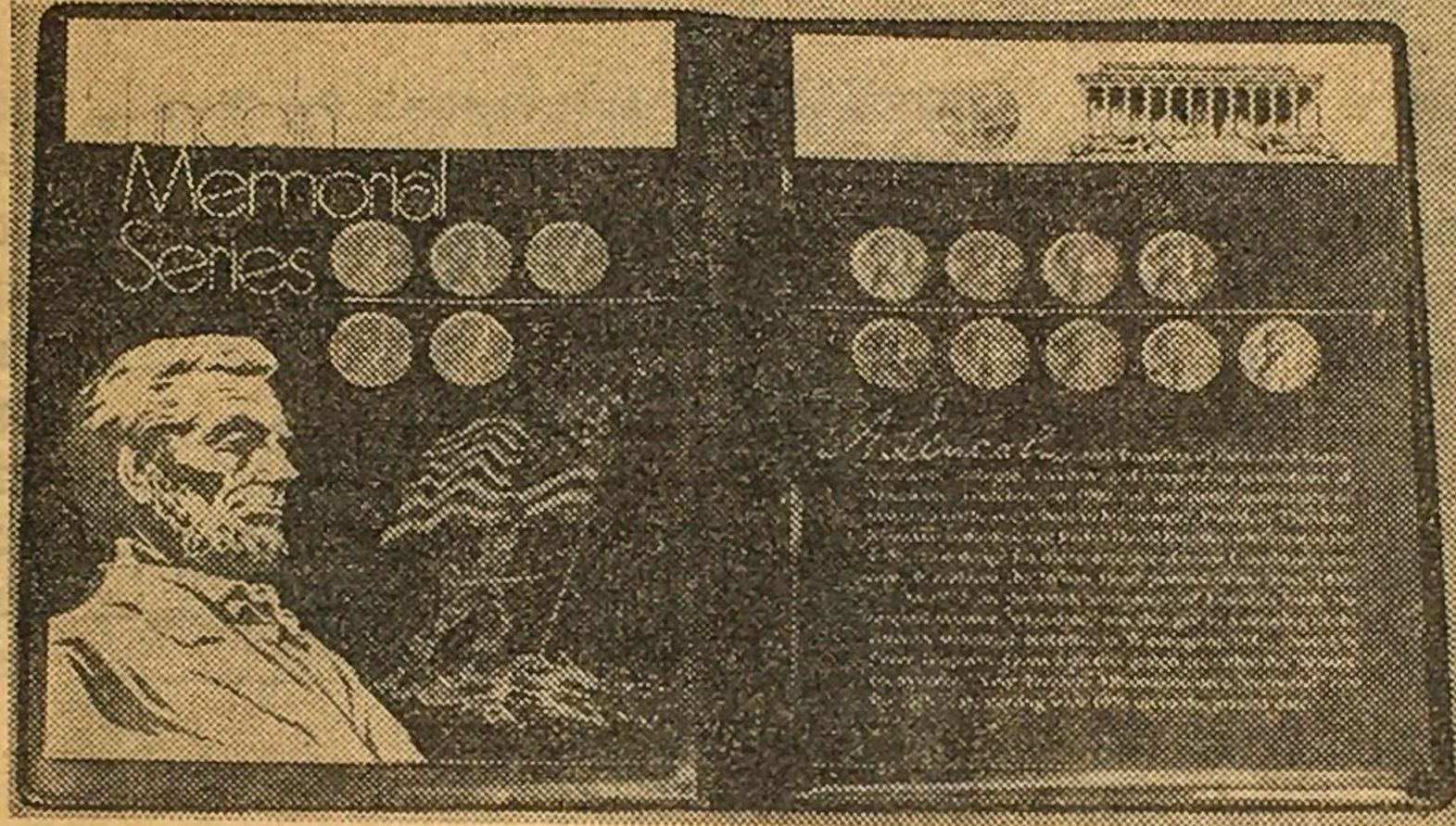
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Misses' Pant Shifts

Reg. 4.99
and 6.99 **3⁹⁷**

- Mini-prints and geometrics in pastel or dark shades. Long, short or roll sleeves, assorted collar treatments.
- Great for all Summer long.
- Sizes 10-18.





Firm Offers Cent Album

Available from Treasure Album Distributors, 13517 Ventura boulevard, number 6, Sherman Oaks, Calif. 91403, is this black leatherette bound Lincoln Memorial cent series album, priced at \$1.95 unfilled.

' Plate ____ 150.00
 ckwell ____ 600.00
 dallion ____ 20.00
 ay _____ Write
 allion _____ 30.00
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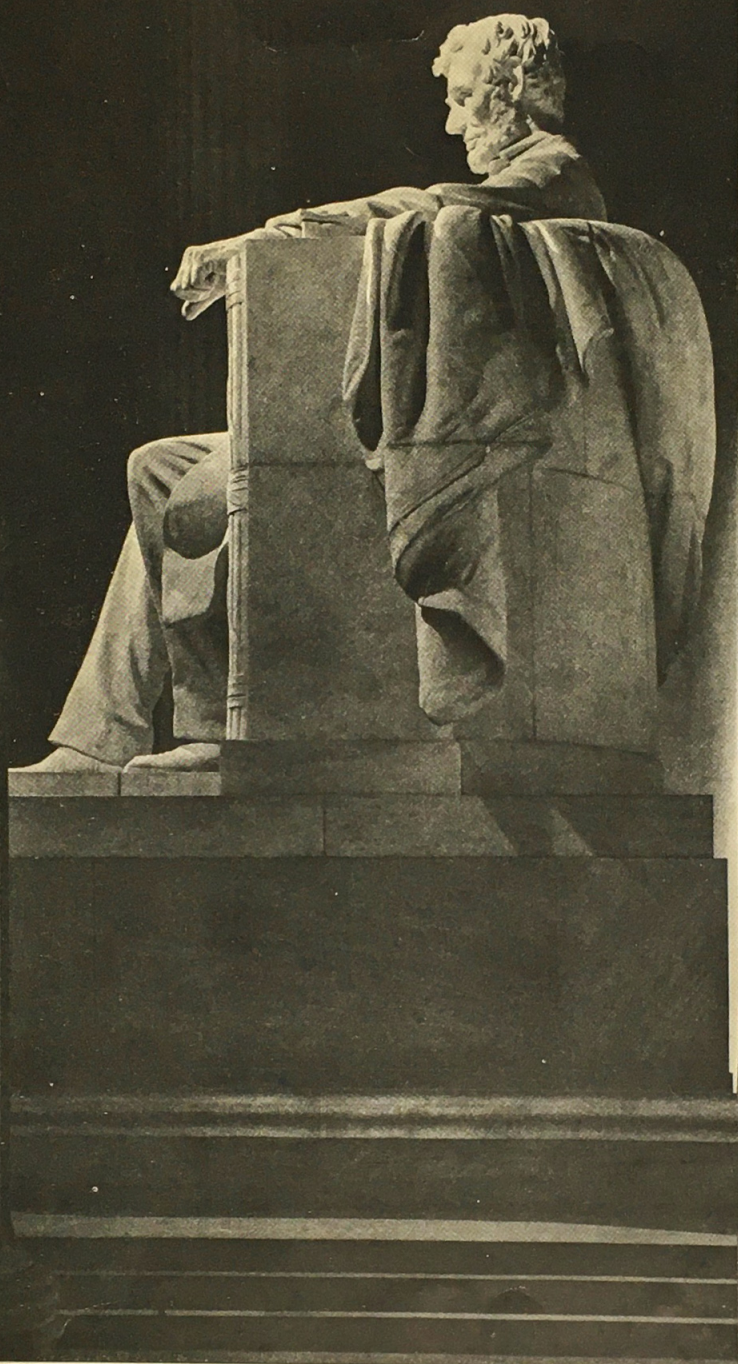
1972 Wellings Mint Mother's Day Plate ____ 100.
 1972 Wellings Mint Mother's Day Medal ____ 14.
 1971 Wellings Mint Annual _____ 150.
 1972 Noritake Father's Day Mug _____ 20.
 1972 Dresden Mother's Day _____ 25.
 1972 Noritake Easter Egg _____ 19.
 1971 Noritake Easter Egg _____ 93.
 1972 Washington "Whistlers Mother" ____ 150.
 1972 Lincoln Mint Mother's Day _____ 195.
 1972 Imperial Crystal Coins _____ 15.

Complete list of silver and porcelain write,

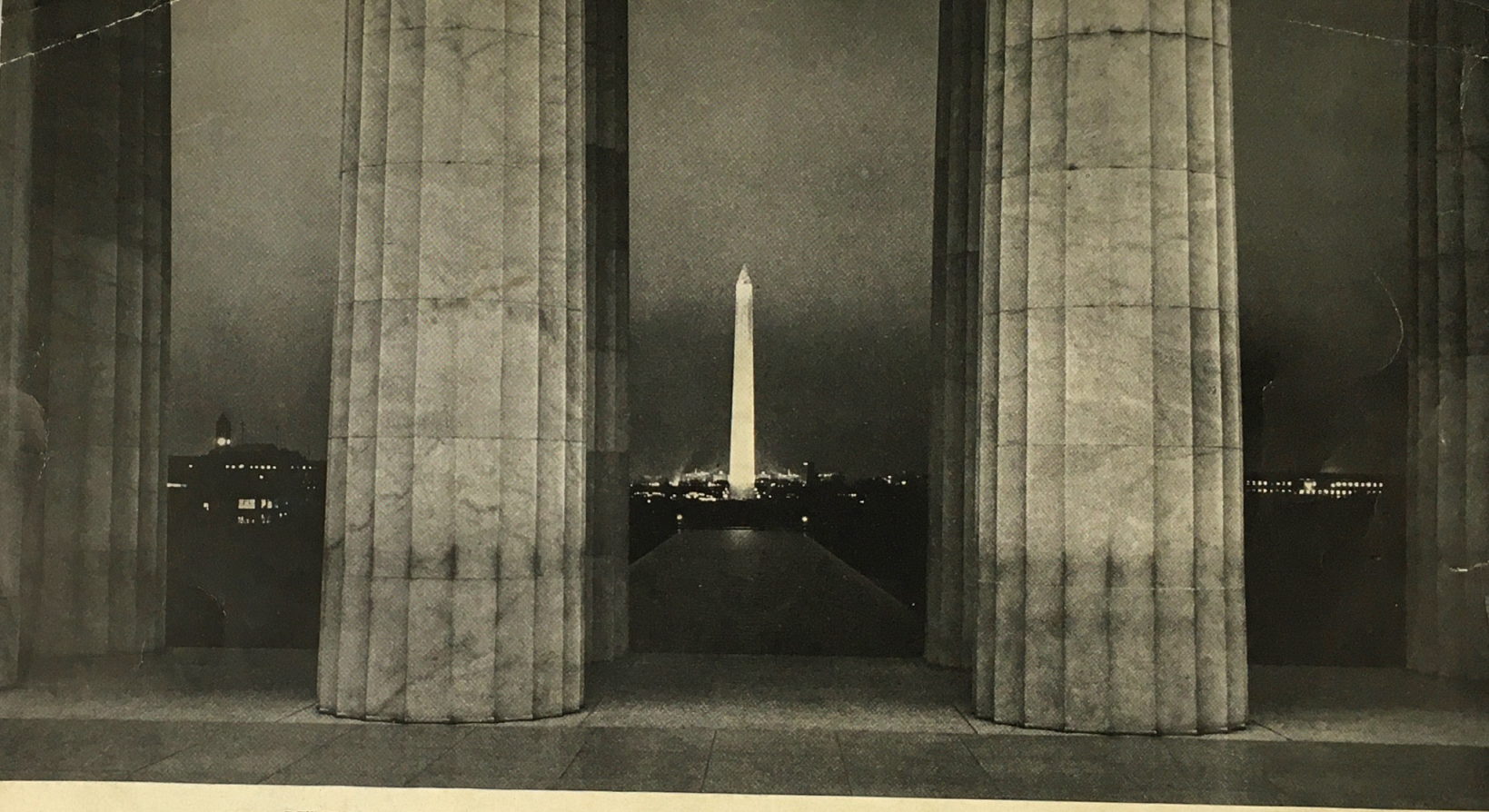
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ABRAHAM LINCOLN: "MORE MAJESTIC GROWS THY FAME"



STUDY IN COLUMNS: WASHINGTON MONUMENT FROM LINCOLN MEMORIAL



wn

oto by Count J. de Strelecki,

LINCOLN

STEFAN HORNT

T02505-SCULPTURES

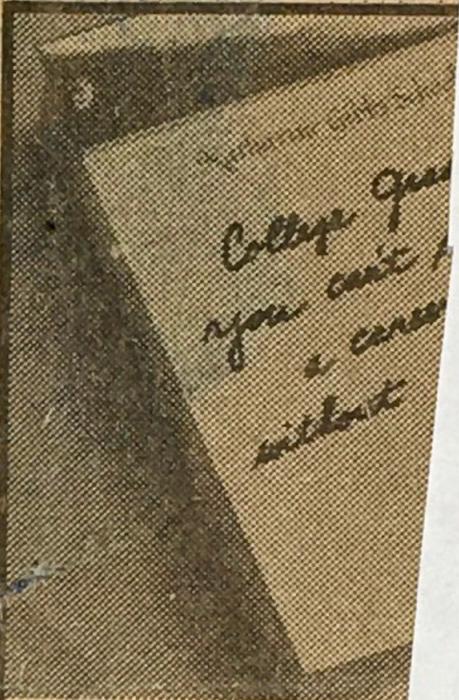


WJH

Camilla Robinson Engaged to Wed W.B. Hauptfuhrer

Announcement has been made by Mr. and Mrs. Russell M. Robinson 2d of Charlotte, N.C., of the engagement of their daughter Camilla Rodman Robinson to William Barnes Hauptfuhrer, a son of Mr. and Mrs. George Hauptfuhrer Jr. of Philadelphia. The wedding is to take place Oct. 20. Miss Robinson graduated summa cum laude from Duke University, where she was elected to Phi Beta Kappa, and received a J.D. degree from the University of Virginia Law School, as did her fiancé. She was a clerk to Associate Justice Lewis F. Powell Jr. of the Supreme Court. Her father is a senior partner in the Charlotte law firm of Fleming, Robinson, Bradshaw & Hinson.

The future bridegroom, an alumnus of Princeton University, received an M.B.A. degree from the University of Virginia. He is an assistant vice



Katharine C
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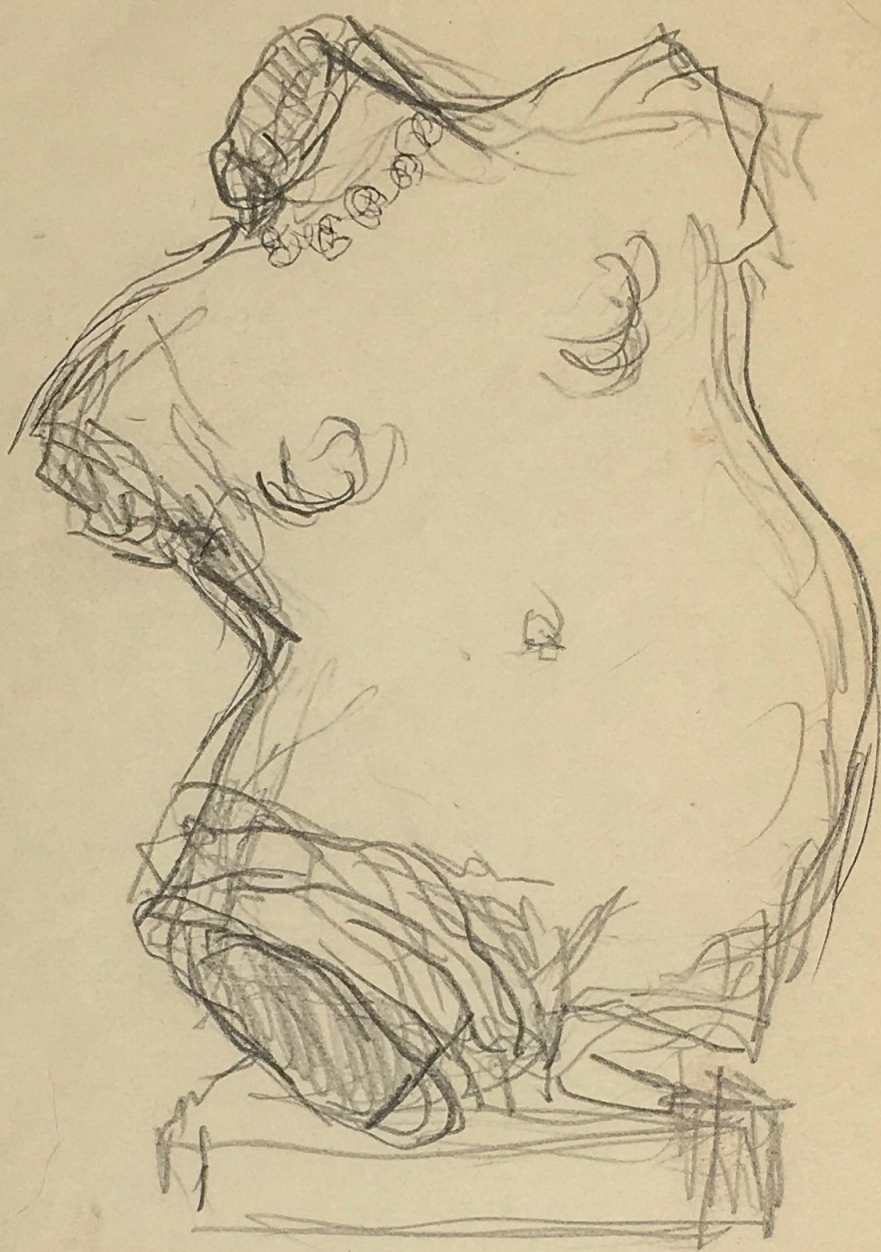


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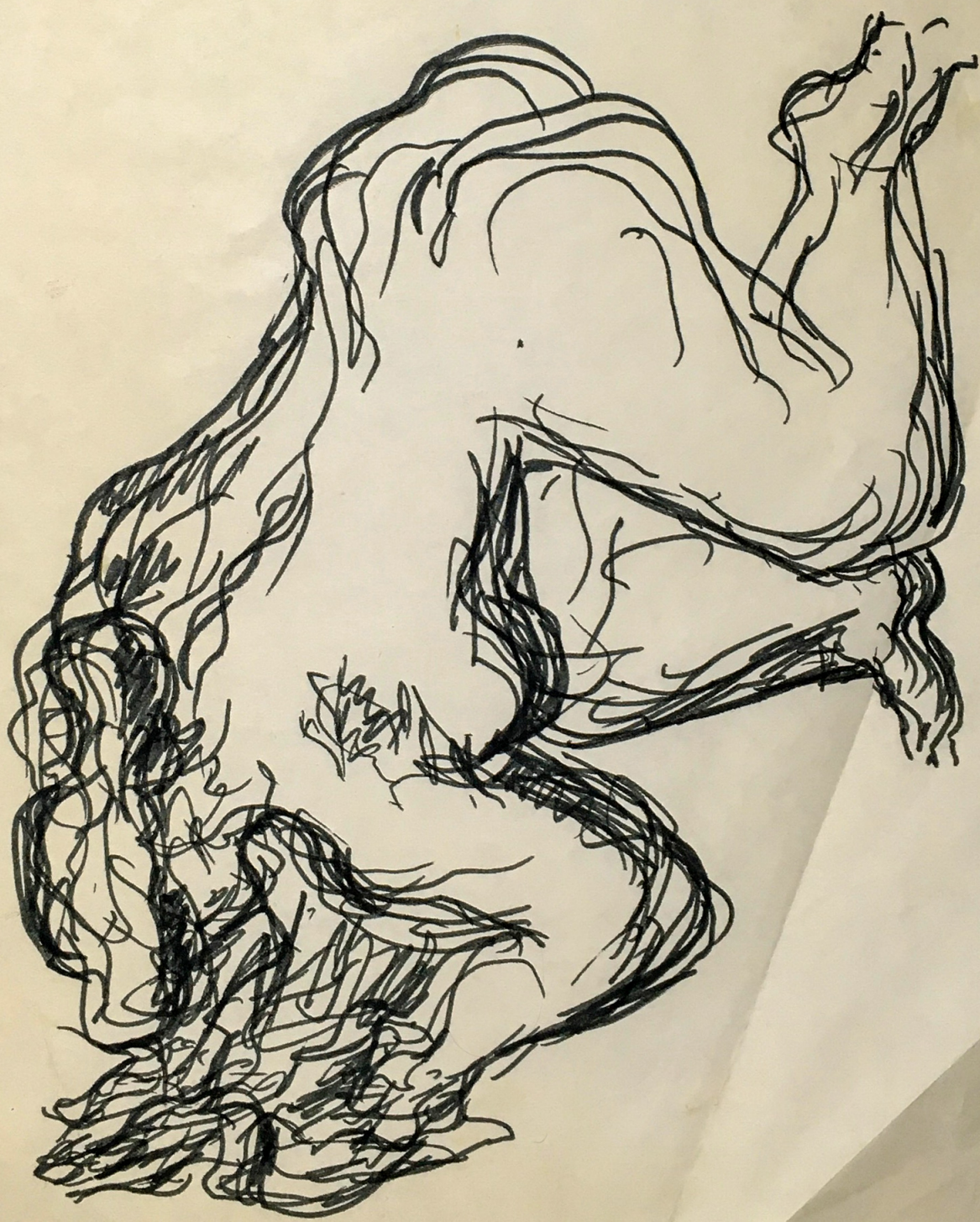


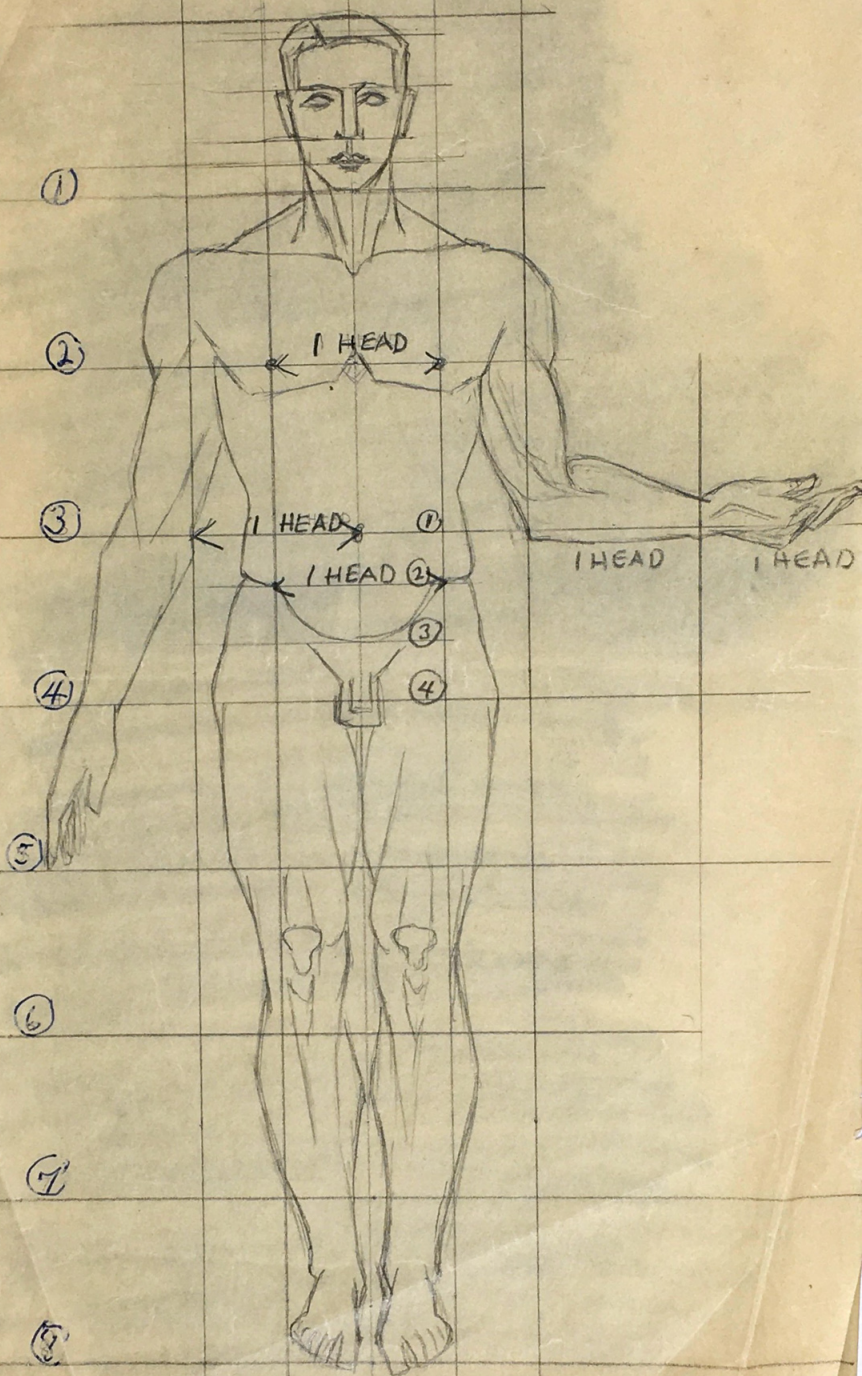


















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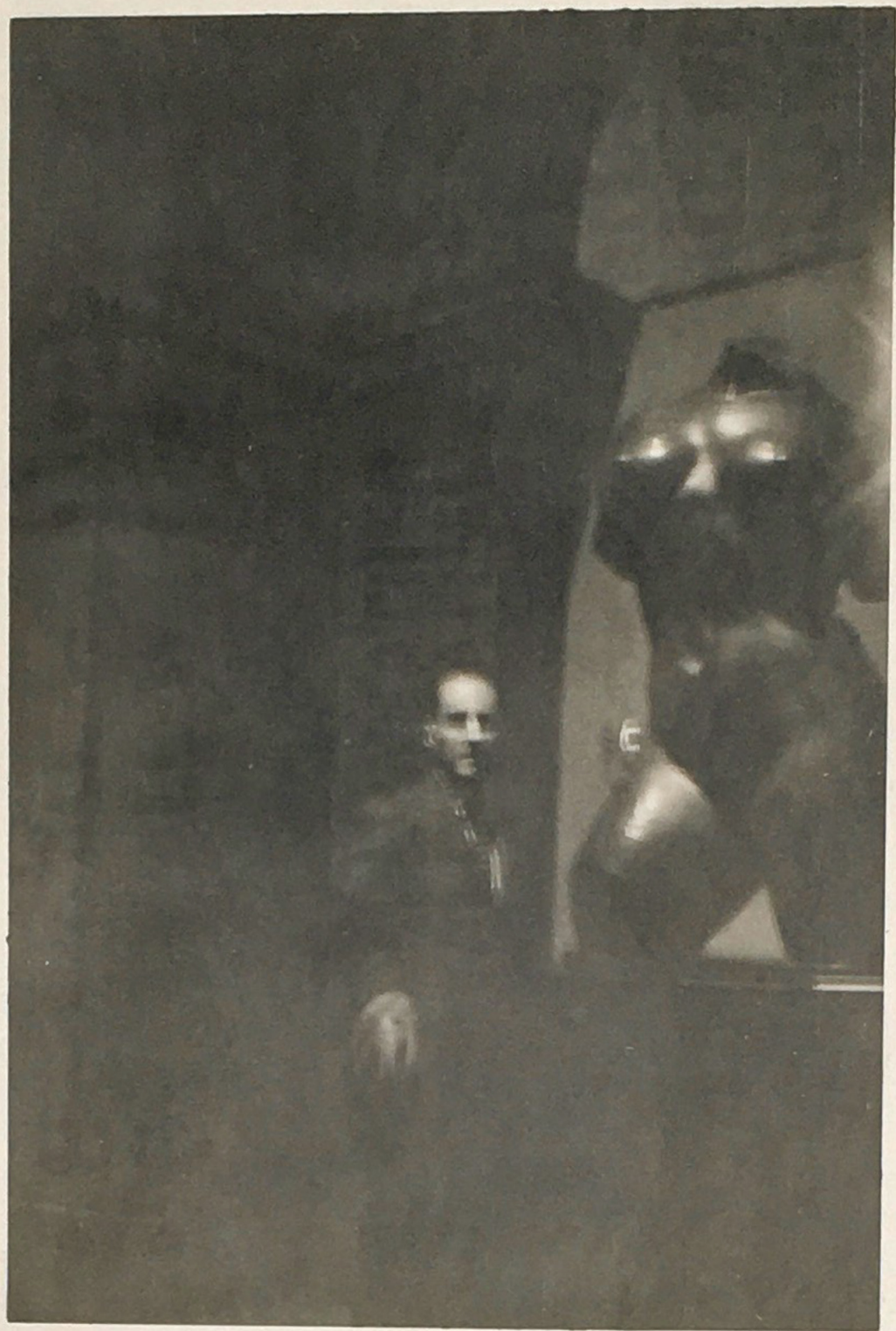


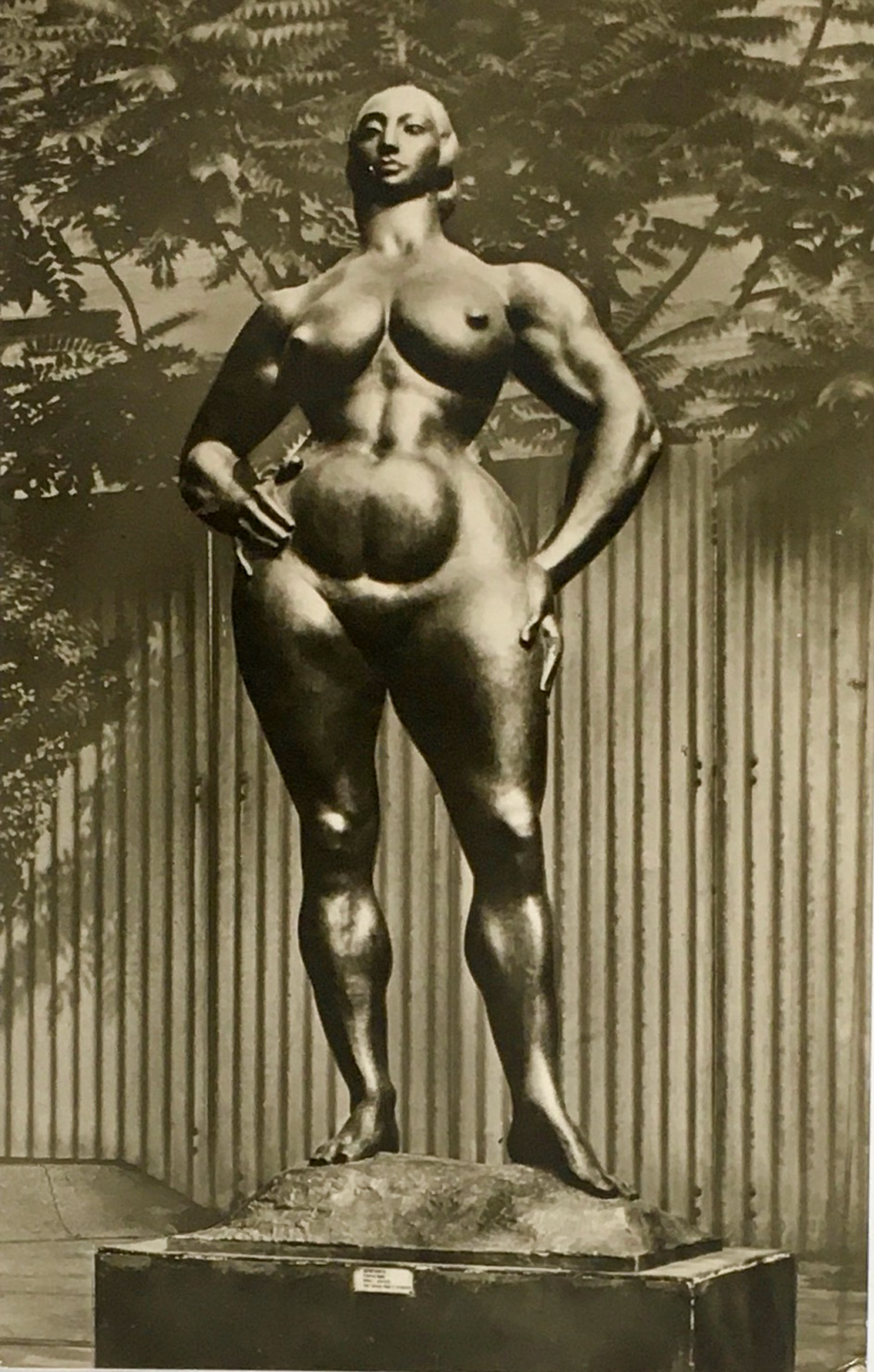
TORSO

BY WILLIAM ZORACH

In the collection of the Whitney Museum of American Art

According to Zorach's theory of a national art, although in years or centuries after it is produced a work assumes a universal quality, or has its inherent universal quality revealed, it expresses primarily the immediate environment of its creator. The environment of present day America offers a peculiar problem to the advocate of national art. Where shall he discover in this melting-pot, to which Zorach also has contributed his element—he is by birth a Lithuanian and Jewish, and was brought to this country at the age of three—the essential native type? Certainly no such thing exists among the heterogeneous racial and national strains composing our society. Just as certain is it that Zorach has found for himself a single type of face recognizable under the superficially distinctive details in every one of his heads. One may trace it back to his own origins and to the artistic traditions he prefers. The influence of his origins may be unconscious with him, which





THE MUSEUM OF MODERN ART

11 West 53 Street, New York 19, N.Y.

Post Card

Printed in Germany

Gaston LACHAISE: Standing Woman. 1932.
Bronze, 7' 4" high. The Museum of Modern Art,
Mrs. Simon Guggenheim Fund. (Photo: Soichi
Sunami)



ZE : Galleria Antica e Moderna - Un Prigione, abbozzo di Michelangiolo.



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123

NAPOLI - Museo Nazionale - Minerva.





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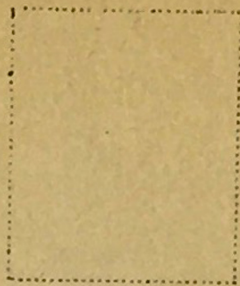
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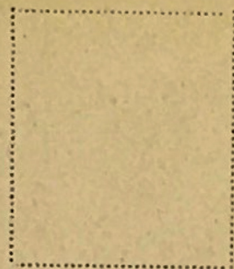


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NPG



NAPOLI - Museo Nazionale - Venere acconciandosi i capelli
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Newsweek—Tony Rolio

Lipchitz: After Louis Quinze, what chance for a straight line?

A Way of Thinking

The 70-year-old sculptor Jacques Lipchitz has made a population explosion all his own. For 50 years he has been creating his lovers, his Virgins, his mythological beings, his Old Testament characters, and now they people museums and private collections all over the world. This week 71 of his offspring go on show in New York City at the Otto Gerson Gallery in a major retrospective exhibition of his work.*

"I don't know the reason for this big show," declared Lipchitz last week to a visitor in his huge studio overlooking the Hudson River in Hastings, N.Y. "I don't know why people are choosing the age of 70 to honor me, or why 50 years of work. I will speak about the meaning of my life's work when I am 100, not now." The sculptor, who was wearing a baggy, heavy gray sweater, khaki pants, a cotton tweed coat, and, as usual, his black beret, refused to strike a working pose for a photograph. "I'm not working right now, these aren't my work clothes," he explained simply.

The three-story-high studio was jammed with sculpture—a few big pieces, including a 30-foot plaster cast of his latest, smaller pieces by the hundreds, and a Virgin done for an interdenominational shrine in New Harmony, Ind. They all wore a thick coating of dust which had settled over them since Lipchitz's apprentice was called up by the Army a month ago. Angular cubist pieces Lipchitz had done in his youth shared the accumulated dust with the

curving and twisting shapes of his age.

Lipchitz was considered one of the greatest cubist sculptors, and many critics cannot understand why he changed. Eighteen when he arrived in Paris from his native Lithuania in 1909, he came on the scene while Picasso, Modigliani, Braque, and Juan Gris were all working there. Picasso had begun to evolve cubism, and Lipchitz, who became a close friend of these artists, had his first show of cubist sculpture in 1911. Last week he explained what happened later: In the '20s he was commissioned by the great couturière Chanel to make andirons for her Louis XV fireplace, and "of course, I couldn't make straight lines in a Louis Quinze fireplace. Well, after that it was as if I had contaminated everything I did. Everything had curves. You see, the littlest thing leaves traces."

How had Lipchitz come to cubism in the first place? "The impressionists had become naturalists," he recalled, "and there was Monet with all his paintings of the haystack just to get the light at different times of the day. After this we felt a necessity to build a work of art in a more complete way, using all our perceptions and all our emotions and all our imagination. But the first epoch of cubism was mostly syntax. We were looking for a new language. When we had assimilated the new language, we started to tell stories with it. Then everybody separated and started telling his own stories."

Courage and Noses: He denies that he has really abandoned cubism. "Cubism is not a style," he said. "It's a point of view about the universe. I still am a cubist. In the public's opinion cubism is a straight line. But to me it's a way of thinking. When I was 20, not to put a nose on a sculpted head took courage. Today, I

need a lot more courage to put a nose on a sculpture."

Lipchitz's "transparent" sculptures—works that surrounded space—were the early forerunners of the kind of welded sculpture popular today. In this week's show his "Harp Player," sinuous, lyrical, delicate, is from this period, as is his "Spring," an elegant flower with an airy center. His most moving works of any period are his religious sculptures. Among these in the show is a model of his Virgin done for the baptismal font of the Catholic church in the French village of Assy. A major piece is "David and Goliath," done in 1933 and never before seen in this country. "When I did that I was worried about the rise of Hitler," Lipchitz explained. "It was wishful thinking. There was little David strangling big Goliath. And it happened."

Three years ago Lipchitz underwent major surgery for a stomach cancer, but he seems vigorous as ever. He made a month's tour of Israel recently with his wife and 13-year-old daughter. "The trip," he said, "touched me very much. I don't know yet what it will do to my art. I am like a sponge. When I start to squeeze, we'll see what kind of water—or wine—comes out."

Archfriends

To readers of—and writers to—the letters columns in the London Times and The Daily Telegraph, the prospect was as unthinkable as the destruction of the Parthenon or the pyramids. The magnificent, 125-year-old carved Doric arch standing in front of London's Euston Station, the first great metropolitan railway depot in the world, had been ticketed for destruction as a nuisance to London's snarled traffic.

Only a week before demolition was due to start, a courteous but quietly impassioned delegation of fifteen representatives of the Victorian Society, the Ancient Monument Society, and the Society for the Protection of Ancient Buildings called on Prime Minister Harold Macmillan. Scaffolding already caged the 4,500-ton pile in front of the sprawling station, but the delegation proposed that instead of being demolished the arch be moved to some spot available on Euston Road where it would not interfere with traffic. Later, the president of the Royal Academy, the president of the Royal Institute of British Architects, the poet John Betjeman, and even Lord Euston himself spent 45 minutes with Macmillan outlining their plan to dismantle and rebuild it. Estimate of the cost: \$197,000. Macmillan promised to reconsider, and a member of the delegation hummed hopefully last week: "You know, Mr. Macmillan is one of the last of the Edwardians. He has an acute sense of the continuity of our institutions."

*Later this month Funk & Wagnalls will publish a biography of Lipchitz by Irene Patai. Next year another big show of his work will travel to Dallas and San Francisco.

past? "What about Richter, Rostropovich, Van Cliburn?" Karajan countered. "They're there. Of course, standards are much higher now than they used to be. We remember good pianists who didn't know how to play a good scale. There is less flat singing now. I tell singers to use a tape recorder and if, after a while, their ear isn't right, I tell them they'll never get into singing. Singing is much better than it used to be."

Tension: As Karajan toyed with his dark glasses, he was asked if he honestly did not prefer conducting opera—with all the production and staging challenges which fascinate him inordinately—to conducting a symphony orchestra. "I couldn't live without either one," he answered. "Also choral singing is so necessary to me and the expression of my character. The singers only sing for the man who works with them."

It was obvious that the springs of tension which lay behind Karajan's relaxation of the moment were tightening. He was eager to be off to take his blond wife, a former French model, to lunch. To a last question about the difference between American and European audiences, he answered: "I think they're the same. American audiences have touched me from the very beginning. There have been special audiences in Carnegie Hall and Chicago. You come in, you stand there, and it feels like a great big family. I felt at home at once."

Atop a Bubble

"The siren mouthpiece of a nymphet horde, speaking for her own generation," is how a critic for Britain's weekly New Statesman has described a throaty-voiced, 15-year-old schoolgirl named Helen Shapiro. Five feet 2, with a bouffant hairdo, the new singing idol has a bouncy and brassy delivery which is rocking teen-agers in Stockholm, Copenhagen, Warsaw, and her native London. Her first three disks, all rock 'n' roll and all made in the past year, have piled up more than 1 million sales; and she was on top of Britain's Hit Parade last week with "Walkin' Back to Happiness."

"Actually, basically I'm not a rock singer," Helen proclaimed last week as she lounged in the Shapiros' modest flat in London's down-at-the-heels Hackney section. "As long as rock's around, I'll sing it—but I love the old standards. If they've got a good beat, I can really cut loose." Her fourth recording, soon to be released by Columbia, is her best; it features "The Birth of the Blues" and "Tip Toe Through the Tulips."

"Cor! I know the bubble I'm on can pop any minute," Helen giggled. "I've got to make the most of it—and the most I want is to take on America." She'll have her chance. She's signed for the Steve Allen Show next spring.



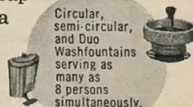
*Management's ally
in the washroom...*

BRADLEY WASHFOUNTAINS

With Bradley Washfountains in plant washrooms, you count your blessings as you count your savings. One Bradley serves 8 people, replacing 8 basins, 16 faucets, and 24 plumbing connections — cutting installation costs 50% or more! One Bradley uses only 9 gallons of water per minute, while 8 basins use 40. And no one can walk away from a Bradley and leave the water running!

Bradleys save space, too. One 54" Bradley occupies only 56 sq. ft. of floor space, while 8 basins require 78. Bradleys rinse themselves, saving maintenance time. They speed traffic flow, conserving man-hours. The soap dispenser can't drip on the floor, creating a slippery safety hazard. And Bradleys are popular with employees. Economize as you modernize — with Bradleys! (Group showers, too.)

Circular, semi-circular, and Duo Washfountains serving as many as 8 persons simultaneously.



For additional information, consult your architect, consulting engineer, or plumbing contractor. Or write for illustrated publication No. 1322. Bradley Washfountain Co., 2335 W. Michigan St., Milwaukee 1, Wis.

Column, partition, and wall-mounted showers serving as many as 5 persons simultaneously.





ANNOUNCING AN
EXHIBITION OF SCULPTURE

ORGANIZED BY THE
FAIRMOUNT PARK ART ASSOCIATION
AND TO BE DISPLAYED AT THE
PHILADELPHIA MUSEUM OF ART

MAY 18

1940

OCTOBER 1

DESCRIPTION

THE ELLEN PHILLIPS SAMUEL MEMORIAL

UNDER the will of Ellen Phillips Samuel, the Fairmount Park Art Association has been named Trustee of a fund to erect a memorial to be known as the Ellen Phillips Samuel Memorial. The Memorial is to consist of "statuary emblematic of the history of America ranging in time from the earliest settlers in America to the present era."

The income from the fund, amounting to a considerable yearly sum, is available to prepare the site of the Memorial and to supply sculptural elements to carry out the thought expressed by Mrs. Samuel. Under the direction of the Samuel Committee of the Association the central portion of the Memorial has been completed and works by six sculptors have been commissioned and completed. Funds are now in hand to proceed.

The will of the Testatrix further provides that in selecting sculptors, the Fairmount Park Art Association shall assemble designs of works by living artists to guide it in securing suitable sculpture for the Memorial.

PURPOSE OF THE EXHIBITION

To meet this requirement the Association plans to assemble an exhibition of contemporary sculpture similar to the one it organized in 1933. The exhibition will be held in the Courtyard and in the Great Hall of the Philadelphia Museum of Art from May 18 to October 1. The Museum is collaborating with the Association and is placing its facilities at the disposal of the Exhibition Committee.

The aim of the Committee is to bring to Philadelphia examples of executed work by living sculptors for the purpose of aiding in the selection of artists to execute sculpture for the Memorial. Sculptors up to the number of six may be chosen by the Committee, contracts to be awarded in the discretion of the Committee as funds accumulate to permit actual work.

CONDITIONS

→ REPLIES TO THIS INVITATION MUST BE MADE TO THE SECRETARY PRIOR TO **MARCH 15, 1940**. PHOTOGRAPHS OF THE WORKS PROPOSED FOR EXHIBITION MUST ACCOMPANY REPLIES AND BE DESCRIBED SEPARATELY ON BLANKS ENCLOSED.

No Prizes Will Be Awarded

Participants will be divided into two classes designated A and B as follows:

CLASS A

BY INVITATION ONLY

Class A will be composed of sculptors invited to submit finished works or models for exhibition in the Courtyard of the Philadelphia Museum of Art or in the galleries of the Museum. All such works must first be selected by the Committee. To permit this selection photographs of works proposed must be sent in prior to **March 15, 1940**. The Committee reserves the right to determine the number of pieces to be shown by any one sculptor.

The Committee will not accept uninvited work in this class nor be responsible for transportation, handling, or storage of such work.

WORKS IN CLASS A
WILL BE EXHIBITED IN THE
COURTYARD OR IN
THE GALLERIES OF THE
PHILADELPHIA MUSEUM OF ART

TRANSPORTATION AND INSURANCE

Works accepted in this class will be transported to Philadelphia and returned at the expense of the Association. Works sent by express or collected by van will be returned to the point of origin. Cost of Insurance* against all risks will be borne by the Association. This will cover works in transit both ways and while on exhibition. Where permission is given to exhibit works in the open, however, normal wear and tear will not be covered.

ADDRESS AND SHIPPING INSTRUCTIONS

Exhibits in Class A, if sent by express, should be crated and full information concerning value, weight, return address, etc., clearly written on entry and shipping blanks supplied herewith.

*The Association's policy does not insure against: "wear and tear, gradual deterioration, moths, vermin, inherent vice or damage sustained due to and resulting from any repairing, restoration or retouching process; war invasion, hostilities, insurrection, confiscation by order of any government or public authority, or risks of contraband or illegal transportation and/or trade."

ATTACH TAG **A-1**
TO PIECE OF SCULPTURE

IF SENT BY EXPRESS USE
SHIPPING BLANK **A-2**
ON OUTSIDE OF CRATE

CONDITIONS . . . Continued

CLASS A CONTINUED

Exhibits of this class should be addressed as follows:

EXHIBITION COMMITTEE
ELLEN PHILLIPS SAMUEL MEMORIAL
PHILADELPHIA MUSEUM OF ART
PARKWAY AND TWENTY-FIFTH STREET
PHILADELPHIA, PENNA.



Exhibits from Philadelphia, New York and territory adjacent to Philadelphia will be collected by van and need not be crated unless so desired by the owner.

CLASS B OPEN TO ALL

Sculptors in Class B may submit drawings and photographs of executed works. These exhibits will be limited as follows:

Photographs: Size not to exceed 18 inches x 24 inches.

Drawings: These may be in any medium and should not exceed in size 30 inches x 40 inches.

All drawings or designs are to be rolled and mailed in stiff tubes properly wrapped and addressed to the Secretary. Return address must accompany the entry. The Association reserves the right not to exhibit these entries.

WORKS IN CLASS **B**
MAY OR MAY NOT BE
EXHIBITED

TRANSPORTATION

Postage charges for the return of photographs and drawings will be paid for by the Association. No insurance for these entries will be assumed by the Association and they will be sent at the owner's risk.

Entries will be returned to points of origin.

ADDRESS AND SHIPPING INSTRUCTIONS

Exhibits in Class B should be addressed as follows (use enclosed mailing blank). Complete information should be written on entry blank.

EXHIBITION COMMITTEE
ELLEN PHILLIPS SAMUEL MEMORIAL
PHILADELPHIA MUSEUM OF ART
PARKWAY AND TWENTY-FIFTH STREET
PHILADELPHIA, PENNA.

LABEL BACK OF ALL ENTRIES
ATTACH MAILING BLANK **B**
TO OUTSIDE AND MAIL
PARCEL POST

COMMITTEES

COLLABORATING ORGANIZATIONS

THE FAIRMOUNT PARK ART ASSOCIATION

THE PHILADELPHIA MUSEUM OF ART

ELLEN PHILLIPS SAMUEL COMMITTEE

of the

FAIRMOUNT PARK ART ASSOCIATION

FRANCIS BIDDLE

CHARLES L. BORIE, JR., Chairman

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ROLAND L. TAYLOR, Ex Officio

PAUL P. CRET, Architectural Advisor

R. STURGIS INGERSOLL

HORACE H. F. JAYNE

HENRI MARCEAU

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FAIRMOUNT PARK ART ASSOCIATION

PHILADELPHIA MUSEUM OF ART

Parkway and 25th Street, Philadelphia

BONANZA FROM BILLY

SHOWMAN Billy Rose likes to describe himself as the "Sixth Avenue Medici." Last week he could prove that the statement was no idle boast. In one magnificent gesture, he had given \$1,000,000 worth of sculpture to the Bezalel National Museum of Israel.

The modern Medici has stocked his 45-room Manhattan mansion on East 93rd Street with sculptures, now owns some 50-odd pieces that form a handsome compendium of sculpture over the past 130 years. Rose had no plans for parting with any of it until last year, when he got a letter from the mayor of Jerusalem, inquiring about his ideas for the collection and informing him that a local art show had drawn 600,000 visitors. "That spelled hunger," Billy says, "real hunger for art. Why, the total population is only around 2,000,000. It's like 60 million people showing up at the Metropolitan!"

Last fall the America-Israel Cultural Foundation helped arrange a meeting between Rose and Bezalel's boyish, brilliant director, Karl Katz. Katz agreed that the hunger was there, and gave one cogent reason: there is hardly any modern art displayed in the Middle East. Argued Katz: "From Jerusalem you'd have to go west as far as Rome, east as far as Tokyo, and south forever, to find a decent modern collection. This one will fill a tremendous gap." He added that the museum owns 25 acres of barren ground in the geographic center of expanding Jerusalem. "When Katz told me that," Rose recalls, "quick like a train I said, 'Give me five acres for my sculpture.'"

Maze for Money. Once committed, Rose plunged into the project with characteristic energy, planned to make his sculpture's new home in Jerusalem the best money could buy. He retained Isamu Noguchi, a sculptor who doubles in landscape design, to lay out a sloping, five-acre garden adjoining the National Museum where the collection will be displayed on natural rock pedestals in a maze of stone walls, cypresses and jasmine bushes. "When Isamu came up with the maze idea," Billy says, "I knew what he meant right away. I'm an old carney man myself."

In Manhattan last week, Billy happily gave Director Katz a conducted tour of the treasures that will soon be his. The statues dwarf their diminutive owner. In the entry Hugo Robus' green bronze *Song* seemed about to chirp a childish "May I take your coat?" At one side of the powder room stood Nadelman's painted bronze *Woman*, attentive as a lady-in-waiting. At the other side arched Robus' rainbowl-like, semi-abstract *Woman Washing Her Hair*. The washroom offered a brace of sporting dogs by Hunt Diederich, and in its paneled lounge stood Epstein's mournful, supplicating *Hannah*.

The main hall opposite the broad winding stairway-held Rodin's mighty and miserable



BILLY ROSE

Whitehouse

Adam, an 8-ft.-high study in human splendor and spiritual loss. Opposite him, Maillol's *Chained Liberty* strainingly strode. Scattered about the palatial apartments were figures by Archipenko, Zadkine, Zorach, José de Creeft, Koren Der Harootian, Nathaniel Kaz, Viani, and Reg Butler. The study contained a miniature judges' bench in rosewood, serving as a pedestal for eleven *Judges and Advocates* by Daumier. In the garden Antoine Bourdelle's huge, agonized bronze *Warrior* hacked and thrust.

The only main room entirely bare of sculpture was the busy one fitted up as a one-man stock exchange, complete with both Dow-Jones and N.Y. Stock Exchange tickers, where Billy speculates in regal solitude (Rose began his career at 17 as a shorthand stenographer for that dean of speculators, Bernard Baruch). Shrugging back the shawl collar of his bulky white cardigan to expose the embroidered red "B.R." on the breast of his black polo shirt, Rose said he hoped to fill the empty places in his mansion with more antique furniture. As for his garden: "I may glass that in and build a swimming pool, if it's not too expensive, for warming my old bones. Nobody pampers me; I got to pamper myself."

Quick to admit that his collection is far from comprehensive, Billy plans to augment it with new purchases. He has his eye on works by Picasso, Arp, Moore, Lehmbruck and Brancusi. Last week he announced another collector's gift of Chaim Gross's *The Performers*, said he would "adore to get more contributions." He concedes that he will miss his host of silent, carved and cast friends. But at 60, Billy is thinking of posterity and has no regrets. Says he: "What was I going to do with these two-ton knickknacks—leave them to my sister Polly?"

Jet-Age Airport

When Architect Eero Saarinen was invited to submit plans for Washington's new Dulles International Airport, he set out on a country-wide tour of existing air terminals. He came back with one overriding impression: his feet hurt. The average passenger, he observed, "already has a walking distance of 900 feet from the point of entering the terminal to actually boarding his plane." Saarinen's solution: replace the customary "finger-style" airport design, which rays out to distant plane positions, with a compact structure served by a system of "mobile lounges." Instead of boarding their planes directly, passengers will board the lounges: double-width buses in effect, equipped with comfortable seats and high enough to permit direct access to the plane doors.

To sell his scheme, Saarinen had his longtime friend Charles Eames make a film on the trials of an air passenger, in which one background noise was the squeak of shoes. Washington officials were sold, last week



"SONG," by American Sculptor Hugo Robus, sounds a crocus-fresh note in Rose collection.

-how many times people in these four magazines !



What is Advertising Page Exposure?

Circulation and audience are essential measurements of any medium. But they do not reveal *these additional values* you receive in magazines: the number of times your own advertisement will be seen; the kind of people who will see it and the likelihood that your message will be exposed *more than once* to the same person.

Advertising page exposure measures the total times that people turn to your advertising page.

Every day when you pick up and read a magazine (as determined by this research), you register an *issue exposure*. Every day when you open to a specific page, you register a *page exposure*.

About Alfred Politz ...

Alfred Politz belongs to a growing group of researchers who spend their professional lives searching for more meaningful measures of advertising effectiveness.

Poltz continually conducts confidential marketing research for a small group of leading advertisers, and has made studies of all major advertising media. Among his many important research contributions is the introduction of probability sampling into commercial research.

Questions and answers about this study

- Q. What is the most important fact revealed by this study?
- A. You can learn how many times your advertising will be seen by the readers of four leading magazines.
- Q. Why is that important?
- A. Because an advertisement must be exposed before it can work. Also, this study proves to what extent advertising will get additional "showings" (free, by the way). These repeat exposures, as we call them, are worth money—*real money*—to advertisers.
- Q. Does the character of a magazine affect the exposures its advertising gets?
- A. Yes, and the results of this study prove it.
- Q. Can I compare these exposure figures with those for other media?
- A. You can make reasonable comparisons, although other media do not provide such exact information about exposures. In television, for example, there is no accurate way of predicting how many people . . . or what kind of people . . . will actually be looking at your commercial.
- Q. And there's *no repeat exposure* in television?
- A. There can't be—unless you pay to have your commercial broadcast a second time.
- Q. Does this new study tell me whether my advertising will reach *good prospects* for my product?
- A. Yes. Each person was queried about his possessions and purchases of 116 items. So you will learn not only how often your advertisement will be seen, but by whom, according to income, buying habits, sex, age, etc.
- Q. This suggests that magazines provide a *more predictable audience* than broadcast media . . .
- A. Far more predictable. The four magazines in this study can give you an amazingly accurate prediction of *who* will see your advertising and *how often*. No other mass medium can tell you so exactly the exposure efficiency you get for the advertising dollar you invest.

People have faith in

Reader's Digest

Largest magazine circulation in the U. S.
Over 12,000,000 copies bought monthly.

Major findings of the study

	READER'S DIGEST	POST	LIFE	LOOK
Total readers per issue	35,131,000*	23,547,000	31,519,000	27,495,000
Ad page exposures per reader	1.7*	1.3	1.0	1.1
Total exposures per advertising page	60,947,000*	30,861,000	30,110,000	30,702,000

*This means a single issue of Reader's Digest will be read by 35,131,000 readers. They will look at your advertising page, on the average, 1.7 times each, for a total of 60,947,000 exposures.

★ "NEW" AMERICAN PAINTING

★ SUMMER ART SURVEY

Pictures ON EXHIBIT

WORLD
WIDE
VIEWS
of the
ART
SHOWS

**SUMMER
ISSUE**

JUNE
thru
SEPT.
1959

35c



SUMMER EXHIBITIONS

in New York City

- A.C.A., 63 E. 57 St. Group Exhibitions.
 ALLISON, 32 E. 57 St. George Bellows.
 AMER. ACADEMY OF ARTS AND LETTERS, Broadway and 155 St. Work by New Members and Award Recipients, to June 14.
 AMER. MUS. OF NAT'L HISTORY, Cen. Park W. and 79 St. Folk Art from Rumania, to July 19.
 BABCOCK, 805 Madison Ave. 19th and 20th Century Americans.
 BAYER, 51 E. 80 St. S. Rothstein, to June 13.
 BURR, 115 W. 55 St. G. Cochran, to June 6;
 Dord Fritz Art Center, June 7-20; Emotional Appeal in Art, June 21 - July 4; "Coffee Break" Art Show, July 5 - 18.
 B'KLYN MUS. OF ART, Eastern Parkway. Ceramic Techniques, June 29 - Sept. 7.
 B'KLYN ARTS, 141 Montague St. Group, to June 13.
 BRITISH BOOK CENTRE, 122 E. 55 St. A. Grant, to July 3.
 CARLEBACH, 1040 Madison Ave. Primitive and Ancient Arts.
 CARSTAIRS, 11 E. 57 St. Gallery Group, to June 15.
 CECEILE, 62 W. 56 St. Competition Winners, June 6-13; Group, June 16 - 30.
 CHASE, 31 E. 64 St. French and American Contemporaries.
 CONTEMPORARY ARTS, 19 E. 71 St. Group, June 8-30; Paintings from Southern Tour, July 1-31.
 CORNING GLASS, 717 Fifth Ave. Les Gemmaux, to June 12.
 D'ARCY, 19 E. 76 St. Pre-columbian America, to June 20.
 DEITSCH, 51 E. 73 St. Modern Graphics.
 DELACORTE, 822 Madison Ave. Primitive and Ancient Arts.
 DOWNTOWN, 32 E. 51st St. Summer Exhibition.
 DUVEEN, 18 E. 79 St. 18th Century French Paintings, to Aug. 31.
 DUNCAN, 303 E. 51 St. Brongnard, to June 13; Douwes-Dekker, Taver, to June 30.
 EGGLESTON, 969 Madison Ave. Group.
 F.A.R., 746 Madison Ave. French Graphics.
 FINDLAY, 11 E. 57 St. B. Buffet, to June 4; Group, June 8 - July 31.
 FINE ARTS ASSOCIATES, 41 E. 57 St. Recent Acquisitions, to June 30.
 FRENCH & CO., 978 Madison Ave. Group, June 9 - Aug. 29.
 GRAHAM, 1014 Madison Ave. Group.
 GRAND CENTRAL, 40 Vanderbilt Ave. Group.
 GRAND CENTRAL MODERNS, 1018 Madison Ave. A. Lunak, to June 6.
 HAMMER, 51 E. 57 St. R. Bezombes, June 2-13.
 HARTERT, 22 E. 58 St. Soshana, to June 30.
 HIRSCHL & ADLER, 21 E. 67 Street. L. Michelson, to June 6; E. F. Albee Collection, June 8 - July 31.
 JACKSON, 32 E. 69 St. W. Ting, to June 20; The American Scene, to June 20.
 JUSTER, 154 E. 79 St. Painting and Sculpture Group.
 KENNEDY, 785 Fifth Ave. J. L. Gray.
 KLEEMANN, 11 E. 68 St. Modern Paintings and Sculpture, to June 30.
 KNOEDLER, 14 E. 57 St. M. Debré, to June 12; Contemporary Painting and Sculpture, June 15 - Aug. 28.
 KRAUSHAAR, 1055 Madison Ave. 20th Century American Landscapes, to June 19.
 LES ARTISTES DE FRANCE, 905 Madison Ave. Barbarigo, Leppien, to June 6.
 LOEB, 12 E. 57 St. Macris, to June 20.
 LOCK, 20 E. 67 St. Paintings of Various Schools.
 LUCAS, 161 E. 52 St. 18th Century French Engravings.
 MATISSE, 41 E. 57 St. Modern Paintings and Sculpture, to June 30.
 MELTZER, 38 W. 57 St. E. Landon, June 2-30.
 METROPOLITAN MUS. OF ART, Fifth Ave. and 82 St. Photography in the Fire Arts, to Sept. 7; Architectural Designs, June 7 - Sept. 7; Phrygian, June 16 - Aug. 2; Paintings by Young Israelians, June 24 - Sept. 7.
 MIDDLETOWN, 17 E. 57 St. Season Retrospective, to June 26.
 MILCH, 21 E. 67 St. Summer Exhibition, June 1 - July 31.
 MORRIS, 174 Waverly Place. Gallery Artists, to June 20.
 MORGAN LIBRARY, 29 E. 36 St. Principal Acquisitions, to July 31.
 MUSEUM OF MODERN ART, 11 W. 53 St. Recent Sculpture USA, to Aug. 16; New American Painting, to Sept. 8; Recent Acquisitions, July 15 - Sept. 13.
 MUSEUM OF PRIMITIVE ART, 15 W. 54 St. Stone Sculpture from Mexico, to Sept. 12.
 NAT'L REPUBLICAN CLUB, 54 W. 40 St. D. J. Riesner, June 10-18.
 NESSLER, 718 Madison Ave. Prize-Winning Group, to June 16.
 NEW, 601 Madison Ave. Modern Paintings, to June 30.
 NEW SCHOOL, 66 W. 12 St. D. Lang, to June 5.
 NEWHOUSE, 15 E. 57 St. Old Masters.
 NEW YORK, 931 Madison Ave. Har-Even, June 2-20.
 NIVEAU, 962 Madison Ave. Modern French Masters.
 NORDNESS, 700 Madison Ave. Group.
 N. Y. HISTORICAL SOCIETY, 170 Central Park W. Aquatints by W. J. Bennett.
 PERLS, 1016 Madison Ave. Modern Masters.
 PORTRAITS, INC., 136 E. 57 St. Contemporary Portraits.

(Continued on inside back cover)



W O M A N *Sculpture in Bronze* by GASTON LACHAISE 1912

Photograph by Paul Strand

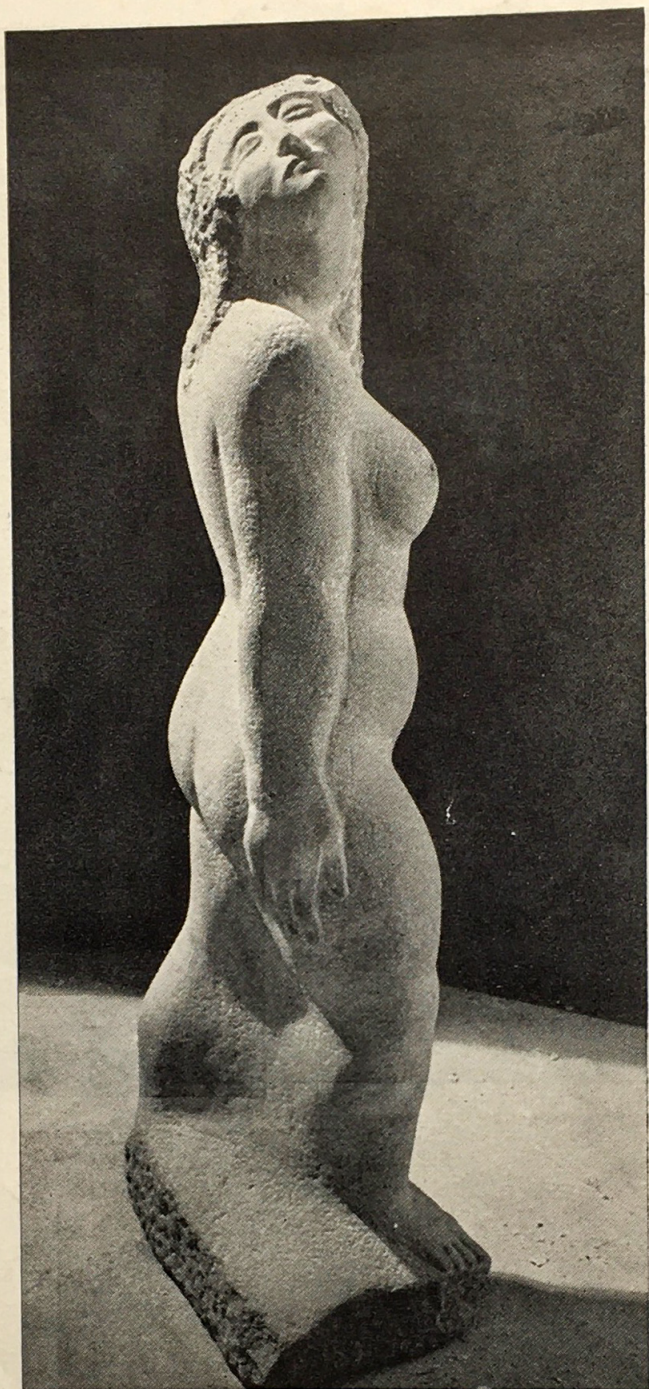


FIG. 24.

[To face page 21.



GEORGE EIFERMAN



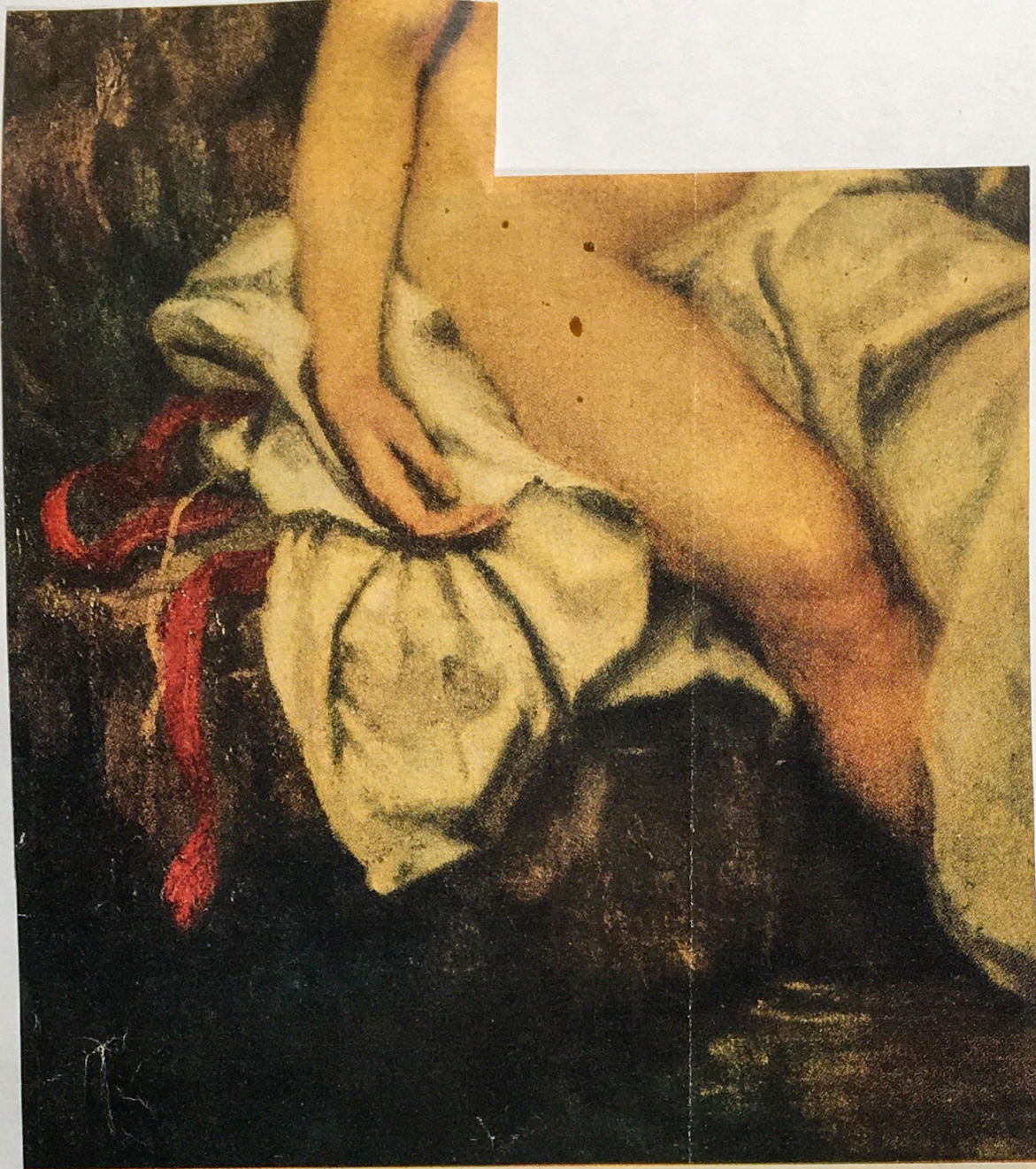
21. MORNING

John B. Flannagan



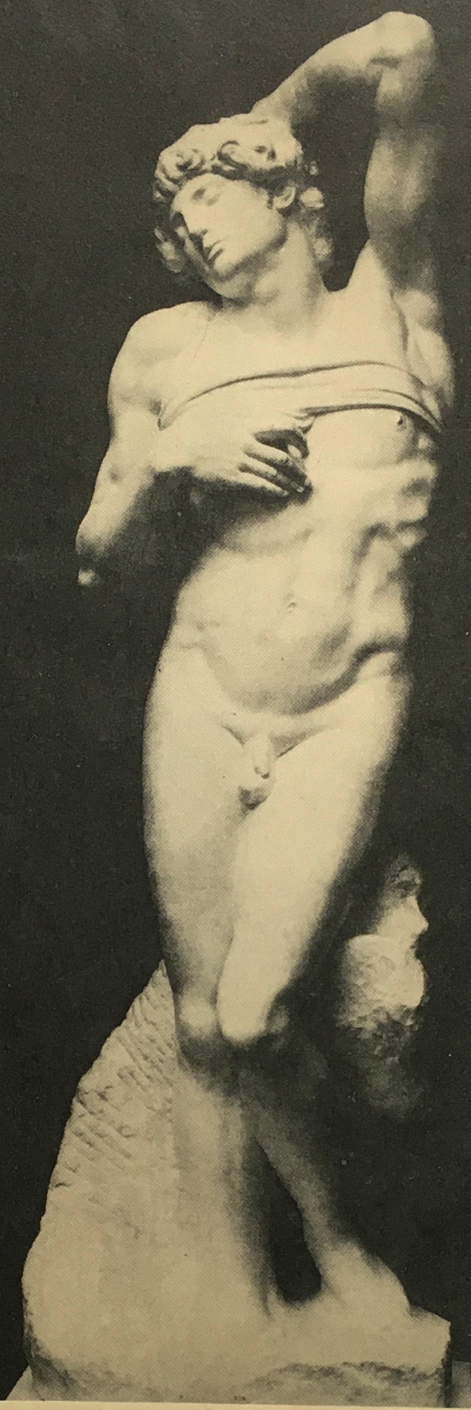
THREE GRACES by Rubens (about 1630) seem, says Clark, "to have tumbled out of a cornucopia." Glorifying in nudes, Rubens accentuated undulations, luster of bodies.





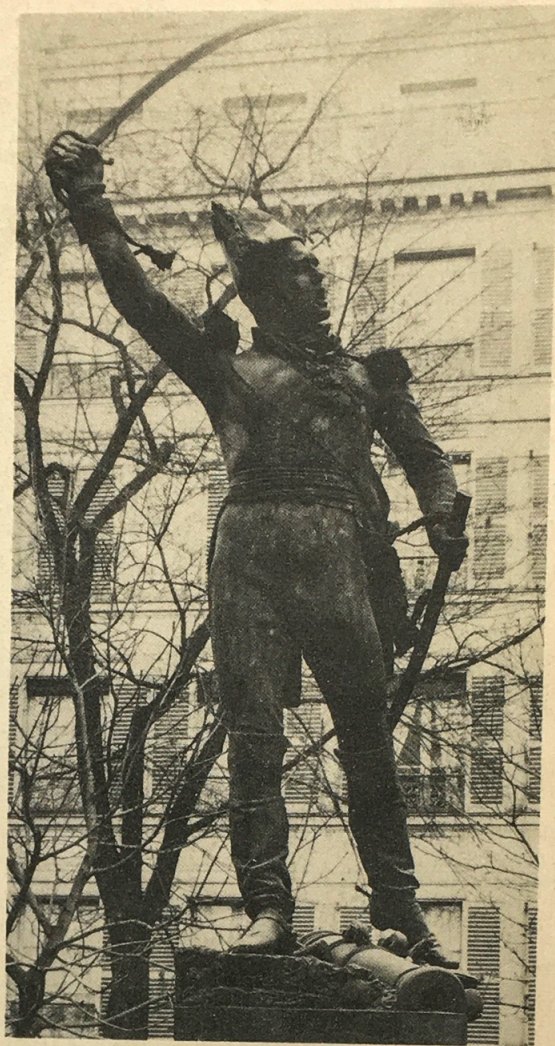
CLASSICAL BATHER was created in 1845 by France's Courbet, whose "colossal appetite for the substantial," says Clark, asserted itself in his unglamorized portrayals of heavily built models. But Courbet bowed to convention by placing them in woodland settings.

CLASSICAL BATHER was created in 1845 by France's Courbet, whose "colossal appetite for the substantial," says Clark, asserted itself in his unglamorized portrayals of heavily built models. But Courbet bowed to convention by placing them in woodland settings.



20. "Slave," by Michelangelo, The Louvre.

21. "Maréchal Ney," by François Rude,
Place de L'Observatoire, Paris. (GIRAUDON)



22. Jean Antoine Houdon's Portrait of His
Wife, in Terra Cotta.



Museum of Modern Art, N.Y.

ST. JOHN THE BAPTIST PREACHING—Discarding the dulcet surfaces, idealized proportions and graceful attitudes of conventional 19th-century sculpture for rugged volumes and a stance and gesture essentially non-naturalistic but powerfully expressive, Rodin revitalized the nude as sculpture's primary form.





Gaston Lachaise's "Woman" in a Sunlight Setting.

Until Sept. 15, Philadelphia will be the scene of one of the most impressive exhibitions of sculpture attempted in America—the competitive outdoor and indoor exhibition from which six sculptors will be selected to execute statues for the first unit of the Ellen Phillips

THE FREE THEATRE

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Founded Jan. 17, 1923, by Butler Davenport

Performances every evening, including Sunday (except Monday), at 8:30 o'clock, and Saturday afternoon at 2:30.

ADMISSION FREE

Repertory for June:

"Les Precieuses Ridicule" . . . Moliere
 "The Fool's Revenge" . . . Victor Hugo
 "The Tenth Man" . . . Somerset Maugham
 "Damaged Goods" . . . Eugene Brieux
 "The Swan Song" . . . Tchekov
 "Diplomacy" . . . Sardou
 "The Lost Co-responder"

Butler Davenport

If our people have free education through the public schools; and the masterpieces of literature, painting, sculpture and music through the public library, the museums of art, and free concerts, why shouldn't they have the masterpieces of drama (classic and modern) acted for them in a free theatre?

[This announcement is printed free of charge by THE ART DIGEST in recognition of the wonderful role the Free Theatre is playing].

Samuel Memorial on the city's East River Drive. Of international scope, the assemblage numbers more than 300 pieces by living sculptors, brought together at the Pennsylvania Museum under the auspices of the museum, the Philadelphia Art Alliance and the Fairmount Park Art Association.

Not only outstanding figures in American sculpture, but leaders in Russia, Germany, France, England, Spain and Roumania have contributed some of their important work. Bronze, stone, plaster and wood examples by artists working in the traditional mood and by those creating modernistic sculpture are displayed on a basis of equality. Fountain pieces have been installed in the several cascades and displays of the East Terrace, woodland subjects have been placed on the gravel paths with backgrounds of natural foliage, and the Great Stair Hall of the museum has been adorned with those pieces in wood and plaster which cannot withstand the heat and storm of Summer.

For the next four months the committee on selection, headed by Charles L. Borie, Jr., will study the exhibits to determine which six of the artists are "by technique and artistic conception" most capable of executing the initial statues for the first of three architectural terraces in the Ellen Phillips Samuel Memorial. Besides Mr. Borie, the committee is composed of Francis Biddle, Walter Hancock, William Warner Harper, Benjamin R. Hoffman, R. Sturgis Ingersoll, Horace H. J. Jayne, John S. Jenks, Fiske Kimball, R. Tait McKenzie, Edgar Scott and Henri Marceau, secretary.

The statues composing the memorial will illustrate epochs in the history of America. The

Fairmount Park Art Association commissioned Dr. Paul Philippe Cret, internationally known Philadelphia architect, to design a setting for the individual pieces. His design took the form of three great architectural terraces. The Samuel Memorial will ultimately be an "out-door gallery" of works by sculptors of note. The finished scheme, which will require three years to complete, will have many features of the Italian gardens where sculpture combines with architectural settings to produce a unified composition. It offers a distinct advantage over the original memorial plan which called for a series of isolated statues placed at 200 yard intervals along the bank of the Schuylkill River.

Among the foreign artists who are represented are Vadime Androusoff, Chana Orloff and Ossip Zadkine of Russia; Ernst Barlach, Georg Kolbe, Ernest de Fiori, Rudolph Belling, Fritz Behn and Sintenis of Germany; Jacques Lipchitz, Charles Despiau, Aristide Maillol, Henri Laurens and Henri Matisse of France; Constantin Brancusi of Roumania; Arthur Dobson and Jacob Epstein of England; Pablo Gargallo, Pablo Manes and Jose de Creff of Spain. The Americans number many of the best known contemporaries.

R. Tait McKenzie, speaking over station WCAU, gave some pertinent advice on how to look at the exhibition with its mingling of the conservative and the radical: "The visitor should keep in mind the fact that since the great war the artistic world has shared in the chaos that has characterized politics, business, and finance. Many artists have been in revolt against things as they are. They have looked for new gods to worship other than those of Greece, and they have found them not only in China and Japan, but also in Mexico and Central America, in Easter Island, and in the Negro art of Africa, a fine exhibition of which is now to be seen at the University of Pennsylvania Museum of Art and Archaeology.

"Many of the pieces you will see reflect the influence of the primitive and sometimes crude art of these races. Other sculptors have taken the human and other forms as a starting point and have made abstractions from them, gradually evolving designs which eventually have no apparent relation to objects as they appear, and so they puzzle the casual onlooker by their lack of resemblance to anything with which we are familiar in nature. They are a sort of gymnastic exercise of the imagination, interesting to the artist and to the few who are concerned with the highly complicated technique that is involved. The average man is usually not any more interested in them than he would be in a page of Einstein's mathematical formula; but do not make the mistake of dismissing them with ridicule and contempt as so many unthinking people do. Remember that all art cannot appeal to all people. Each artist has his own audience, so choose the artist who appeals to you as having something to say which you can appreciate, and enjoy; and look at the others with the desire to find out if they also may not have something which at first sight is not easily understood, but which with further study may increase your range of knowledge and pleasure."

A complete list of the 92 exhibitors follows:

Herbert Adams, Edmond Amateis, Vadime Androusoff, Alexander Archipov, Ernst Barlach, Chester Beach, Fritz Behn, Rudolf Belling, Christian Berg, George Biddle, Boris Blai, Gustav Bohland, Constantin Brancusi, A. Sterling Calder, Gaetano Ceccere, Louise Cross, Joseph Coletti, Jose de Creff, Ernesto de Fiori, Charles Despiau, Domini d'Imperio, Giuseppe Donato, Urie H. Ellerhusen, Jacob Epstein, Wharton Escherick, Algeo Fargel, Beatrice Fenton, Duncan Ferguson, Paul Fiene, John Flanagan, Leo Friedlander, Sherry

Abbey Bequest

Because of attending conditions, the American Academy in Rome has declined a gift of \$150,000 from the estate of Mrs. Mary Gertrude Abbey, widow of the well-known American mural painter, Edwin Austin Abbey. The bequest was to be held in trust to establish scholarships in mural painting in memory of her husband. A similar gift to the Royal Academy was accepted. Philip J. Dunn, appointed as referee, reports that the non-acceptance by the American Academy in Rome was because the conditions surrounding the gift had "unbalanced" a scheme which apparently was in Mrs. Abbey's mind when she provided \$550,000 to commission American artists to paint murals for American public buildings and provide scholarships for students to study the methods of her husband, and \$749,000 for similar purposes in England. The bequest will now go to the National Academy of Design, which has already received the bulk of the residuary estate.

In making her gift to the American Academy, Mrs. Abbey directed that the \$150,000 be kept intact and a corporation be formed to provide two minor and one major scholarship of one year each, to train students in the art of mural painting as practiced by her husband. Mrs. Abbey's will also provided that the American Academy list her husband as a founder.

Mrs. Abbey had provided the National Academy of Design with two specific gifts. One is for \$100,000 for a foundation in her husband's memory to provide scholarships in decorative design and mural painting; the other is for \$300,000 for the founding of a corporation, under which artists would be commissioned to paint murals for American public buildings. She also directed that her home in London be turned into a museum in memory of her husband, and left the Royal Academy \$150,000 for that purpose.

Archipenko's Circuit Show

Beginning with June 14 a comprehensive exhibition of the work of Alexander Archipenko will begin a tour of the Pacific Coast. Until July 29 the collection will be shown at the Mills College Art Gallery, where the sculptor will act as guest instructor. In August the work will be exhibited in Los Angeles, in the Fall and Winter in Santa Barbara, Stockton, Oakland and San Francisco, and in the Spring at the museums in Portland and Seattle.

Many of the exhibits have been loaned by private collectors. There are 32 sculptures and 14 paintings, besides drawings and lithographs. For the most part, the sculptures belong to Archipenko's latest period.

Visitors to the Century of Progress Exposition in Chicago will have a chance to see an exhibition of Archipenko's work in the Ukrainian Building.

Modern Museum's Summer Hours

During the Summer months the Museum of Modern Art, 11 West 53rd St., New York, will be open from 10 to 5 on week days, and from 2 to 5 on Sundays. Admission is free except on Mondays and Fridays, when a charge of 25 cents is made.

ILSLEY GALLERIES

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AMBASSADOR HOTEL LOS ANGELES

China-Japan Feud in 752 Told in Scroll



Detail from Kibi's Scroll, XIIth Century.

That the Japanese scorned China as long ago as the VIIIth century and that the Chinese deeply resented it, is proved by the latest piece of Nipponese art which has been acquired by the Boston Museum, an institution which is becoming more and more a treasure house of the Orient.

The latest addition to the museum's extensive collections in this field is a late XIIth century Japanese scroll painting, "Kibi's Adventures in China," attributed to Mitsunaga, famous artist of the Kamakura period. Paintings of this type, belonging to the Yamato or Japanese native school, have always been scarce and at the present day have almost all become national treasures in Japan. Robert Treat Paine, Jr., writing in the museum's *Bulletin*, points out that in it "may be studied the highest qualities of the most original school of painting in Japan when that school was exhibiting its greatest power. . . . For the purpose of the study of the history of Japanese medieval art, it is the most important painting now outside of Japan."

The scroll comes from the collection of the powerful Sakai family, lords of the Wakasa province since the XVIth century. Painted on paper with strong, well preserved colors, it measures about 81 feet in length by 12 inches in width. The painting narrates legendary anecdotes connected with the visit of Kibi

as envoy to China in 752. It falls into six distinct divisions, each depicting one episode in Kibi's miraculous experiences, which arose out of "the fear and jealousy which his superior mentality aroused in the Chinese courtiers," to quote the museum's newsletter. In meeting these trials he was assisted by a "demon," who turned out to be the spirit of Abe no Nakamaro, a famous Japanese poet whose years in China were also rich in hostile adventures. Kibi's hardships included imprisonment in a tower inhabited by this "demon," a test of his knowledge of the "Wen Hsuan" (first compiled "General Collection" of Chinese classics); and a mortal combat at the game igo. But Kibi, Nipponese and invincible, outdid his Chinese enemies and eventually reached home through his own cleverness.

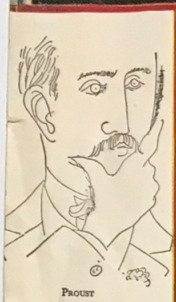
Pierre Matisse

MODERN
FRENCH

Madison Ave. and 57th Street
Fuller Building, New York



*To
introduce
you to*
HORIZON



The
Delights
of
Country
Life



OUT OF THE OLD MET, THE NEW



GENESIS

THE STORY OF CREATION IS SUGGESTED
BY THESE GREAT NATURE PHOTOGRAPHS

W



THE CULT OF UNTHINK

